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WHOLE NO. 2369



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## Edward Johnson

IN ROLES IN WHICH HE APPEARED AT THE METROPOLITAN LAST SEASON

(1) CANIO IN PAGLIACCI, (2) FAUST IN FAUST, (3) PINKERTON IN MADAME BUTTERFLY, (4) RODOLFO IN LA BOHEME, (5) PELLEAS IN PELLEAS AND MELISANDE, (6) DON JOSE IN CARMEN, (7) ROMEO IN ROMEO AND JULIET

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## SCHOOL MUSIC SUPERVISORS FROM THIRTY STATES AND CANADA AT CHICAGO CONFERENCE

Every Conceivable Phase of School Music Thoroughly Gone Over and All Material Available Is Discussed and Heard Under Actual Class Room Conditions—Other Interesting Features Include Visits to Ravinia Opera—Two Programs Broadcasted—Local Notes of Interest

CHICAGO.—About 150 school music supervisors, from thirty states and Canada, assembled in the rooms of the Educational Music Bureau, Chicago, during the weeks from August 8 to 22, for a conference on the best of all kinds of material for use in public and high schools. Hundreds of choruses of all grades for all occasions and all purposes were actually sung through, scores of orchestra and hand books and selections were played through, by the organizations effected among the members present. Every conceivable phase of school music was thoroughly gone over and the material available for its use discussed and heard under actual classroom conditions.

Supervisors and leaders in their field from all over the country directed the conference. The consensus of the supervisors was that no plan of training has ever been more valuable to them than this idea of learning to know a multitude of materials that would require years of searching to have found by the usual methods. Many interesting features not on the program completed one of the most interesting and worth-while two weeks supervisors have ever spent together. There were two trips to Ravinia; a luncheon; a recital at Bush Conservatory by Jan Chiapusso, pianist, and Bruno Esbjorn, violinist. The supervisors also gave two programs over the radio and they listened one evening after an all-day session to Carl Craven in a couple of groups of tenor songs, very tastefully and charmingly presented.

Altogether the conference has demonstrated in a very real sense the need of supervisors for getting acquainted with music and material available, and has proven also their eagerness to learn about it.

### AMERICAN CONSERVATORY CATALOGUE

The American Conservatory catalogue for 1925-26, which has just been received at this office, is, as ever, one of the best gotten up documents issued by any music school. John J. Hattstaedt, founder of the American Conservatory of Music and president of the school, has acquired the title of general director since last year, while two of his associate directors, Karleton Hackett and Adolf Weidig, have been raised to the posts of vice-presidents. John R. Hattstaedt maintains his dual position of secretary and manager, in which he is ably seconded by Lillian Pomeroy, as assistant secretary. The Advisory Board of the school is a very strong one, including such names as Allen Spencer, Silvio Scionti, Arthur O. Andersen, Jacques Gordon, John Palmer, Herbert Butler, E. Warren K. Howe, Henry P. Eames, Walton Pyre, Kurt Wanieck, Wilhelm Middel-schulte, O. E. Robinson, Elaine De Sellem, Louise Robyn and Charles La Berge.

### ANASTASHA RABINOFF IN DEMAND.

As a result of the big success recently scored in Virginia, Minn., Anastasha Rabinoff was reengaged for a concert at Lake Vermillion, Minn., for September 12, and another one for September 18 under the auspices of the American Legion, in Virginia, Minn.

The concert at Lake Vermillion will be given under the direction of Mrs. Benjamin Milavetz, and the American Legion concert will be presented in the large Auditorium of Virginia.

On August 19, Miss Rabinoff appeared in a concert at the United States Naval Hospital Auditorium at Great Lakes, under the auspices of Edna Reinhart, recreational worker of the Hospital. The audience, which was made up of several thousand World War veterans, officers of the navy and others, was most enthusiastic, the applause being most spontaneous and the original program being nearly doubled before the boys would permit her to leave. The printed program consisted of arias from Cavalleria

Rusticana, Mme. Butterfly and Tosca, and songs by Sibella, Woodman, Curran, Hageman, Nerini, McGill, Rachmaninoff, Tchaikowsky, Mana-Zucca and Massenet. These

how he went eighty-five miles an hour through New Hampshire, but his automobile stories have all the flavor of these of a fisherman catching a thousand pound maskinonge on the coast of California. Myron Kinsey, it has been reported, was at one time champion amateur lightweight, and he has been known as one of the greatest tipsters on the turf ever since, making a small fortune at Miami, Florida, last winter.

SYLVIA TELL WRITES.

Sylvia Tell, premiere danseuse, informs this office that she is in Vancouver on a little vacation. From Vancouver she expects to go to Victoria and then on to the San Juan Islands.

### ALICE MCAFEE OPENS SEASON

Marion Alice McFee, soprano, will fill her first fall engagement, September 2, by giving a concert at Great Lakes, Ill., for the Veterans' Bureau patients of the World War, in their Red Cross House. Officers and their wives at the Naval Training Station will attend.

Among some of her future appointments are programs to be presented before the Arche Club, October 23. Lorado Taft is also to appear on the same occasion. Miss McAfee sings October 26 for the Kaskaskia Chapter of the D. A. R. November 22 she will be featured at the Chicago Athletic Club.

### KOBER IN CALIFORNIA

Georgia Kober, president and leading piano teacher at the Sherwood School, sends her greetings from Bohemian Grove, Cal., where she is spending a well earned vacation. Miss Kober will be back at her school early in September.

### MARK OSTER'S RETURN

Mark Oster expects to open his studio and resume teaching about September 7, after having enjoyed a delightful and eventful vacation in the big centers of Europe, accompanied by Mrs. Oster.

### J. ALLEN WHYTE PLANS HUGE MEMORIAL FOR LAKE FRONT

J. Allen Whyte, a member of the Chicago staff of the MUSICAL COURIER, plans a huge memorial for the Lake Front. The daily papers as well as the Chicago Com- (Continued on page 28)

### Stadium Season Closes

The season of concerts at the Stadium came to a close in a blaze of glory. The huge amphitheater was absolutely filled to listen to Willem Van Hoogstraten and his men in a request program which had been selected by vote of the audiences of the last few weeks and was made up of two items only, the Tchaikowsky Pathétique symphony first, and, after intermission, the Beethoven Fifth symphony. There is nothing new to be said about the playing of such a program under Mr. Van Hoogstraten for his excellent interpretations of them are well known. He was called back time after time after each item on the program and called upon his men to stand with him.

A striking feature of the final week was the introduction of the three soloists who won the Stadium audition contests this year. The first was Doris Le Vene, pianist, who on Monday evening played the Liszt Hungarian Fantasy for piano and orchestra. On Tuesday, Bernard Ocko, violinist, played the Wieniawski F sharp minor concerto. Both of these young artists proved to be up to a very high standard in execution and musicianship as well, and thoroughly justified their selection by the judges. They were very heartily received by the audience and called upon in both cases for an extra number.

The same is even truer of the vocal soloist, Marian Anderson, who sang on Wednesday evening. Miss Anderson has a voice of most extraordinary quality, even throughout, produced without effort, and of most unusual range. She sang first the aria, O Mio Fernando, and later a group of negro songs and spirituals. She took the audience by storm, the applause being loud and long. She had to sing an encore after an aria and no less than three after the group. William King accompanied her sympathetically at the piano.

Another thing on the Wednesday evening program was a March for Grand Orchestra, op. 57, by Richard Strauss, played for the first time at the Stadium, which sounded extraordinarily like other grand marches, except that John Philip Sousa writes much better ones.



MAY PETERSON,

American soprano, formerly of the Opera Comique, Paris, and the Metropolitan Opera Company, will devote her entire time the coming season to concert singing. She arrived home August 21 from a visit to Scandinavia, which included both sight-seeing and singing. Her American season will begin in Bowling Green, Ohio, on October 14, and during the winter her engagements will take her all the way from one coast to the other.

numbers were presented in several languages—Russian, French, Italian, Hebrew and English.

### CARL D. KINSEY VACATIONING.

A card postmarked Montreal, Canada, came to this office bringing news of the routing of Carl D. Kinsey's party through the states. It read: "We arrived here yesterday, p. m. This is a great place to eat, dine and be merry. We leave here this Sunday and will tour all the way back. Have had a great trip through the Green Mountains of Vermont and the White Mountains of New Hampshire. Yours, Carl Kinsey." Mr. Kinsey motored in his new automobile and is being trailed throughout the journey by his son, Myron, the young man with the bright imagination, who is unable to speed his own car more than twenty-five miles an hour. Young Kinsey will tell his friends

## RUSSIAN MUSICAL LIFE AND ENDEAVOR TODAY

By Eugene Braudo of Moscow

Moscow.—To describe briefly the contemporary musical life of Russia is not easy. The whole situation is rather confused and this complexity is due less to the new political and social conditions than to the whole previous evolution of Russian music. Russian art music has now seen a century pass since its birth. It is quite unnecessary for me here to enumerate the stages of its development. For my present object—the discussion of the state of music under the Soviet regime—it is sufficient to point out certain essential factors.

There are really two histories of Russian music, and that not merely in revolutionary Russia; it has always been so. At present there are a number of Russian composers—Stravinsky, Prokofiev, Rachmaninoff, Medtner—who work abroad, mainly to supply foreign demands. Before the revolution Russian composers formed one great family and lived at home together. Russian creative musicians living abroad were rare visitors. Nevertheless as early as the end of the nineteenth century one may observe a tendency for Russian music to be written for foreign consumption. First in France, then in Germany and, finally, in America, Russian music and executive artists found ready acceptance.

The reasons are clear. Of no small influence in this direction were the political rapprochement between Russia and France, and the Germanophile attitude of the Parisian public after 1870. The "friendly nation" brought her literature and her art to France. Paris began to grow accustomed to the sensations of the Russian season, and found a keen delight in the crude exoticism of the Russo-Mongolian folk song and dance. Prince Igor and Boris Godunoff conquered Paris, and Stravinsky, the legitimate successor of Borodin, in an incredibly short time forced himself to the helm of French music.

## SLIGHT MUSIC DEMAND IN CZARIST TIMES

It is no mere accident that the Russian musicians who had established themselves abroad forgot their way back home! Musical conditions under the Czarist regime were not so happy as the success of Russian music in Paris might lead one to imagine. Everyone knows that the Russian people is an extremely musical one. But the demand for art music was very small in the old Russia. A small group of the nobility constituted indeed the music producing and consuming part of the community. It is true that in the second half of the century music attracted other and larger sections of the intellectuals and the town populations, yet,

with two distinguished exceptions—Tchaikowsky and Scriabin—its effects were restricted to the highest ranks of society. The people—peasants, workmen and small traders—sang its own songs and cared not a jot for art music. Hardly ever has a consciously "composed" song become the property of the masses, while on the contrary the whole of Russian art music stands firmly rooted in the music of the folk.

When the great happenings of October, 1917, had resulted in the establishment in Russia of a new social order, the workers' and peasants' government and all those who had occupied themselves with music asked themselves the anxious question whether Russian music was a real necessity of the people. Of course, the right of music to exist was never officially placed in doubt, yet, even before the war music could not possibly sustain its life without the aid of many a generous Mæcenas. Thus money was needed to permit the fullest creation and propagation of the art.

## COMMUNISTIC EXPERIMENTS

In the first years of the revolution, under the dominion of the so-called militant communism and in the general socialization of economic and spiritual possessions, production went forward energetically and resolutely, in music as elsewhere. In the history of Russia there can hardly have been any epoch of more abundant music-making than these very years of direst want. Everywhere, at political meetings, on warships, in factories, in the barracks of the red army, in railway stations, before military operations against Denikin and Kolchak, men would sing and play the fiddle, and, were a piano to be had, set to work with all ten fingers. Verlaine's dictum, "la musique après tout," seemed in Soviet Russia to have become a reality.

It should be noted, however, that the masses were regaled, not with their beloved folk songs and dances, but with Beethoven, Tchaikowsky and Schumann, and, where adequate artistic forces were available, these naïve audiences would even be assailed with Stravinsky and Scriabin. The conviction prevailed that a revolutionary people needed revolutionary music, social revolution and artistic upheaval being held to be closely bound up one with the other.

Nevertheless, as the magic flames of the first year of the revolution gradually died down and a constructive economic policy began to be pursued, the roscate visions of an immediate musical reformation of Soviet Russia also faded. Scriabin and Stravinsky became once more the exclusive property of the connoisseurs. Magnificent plans of a Russian academy of music, of a traveling symphony orchestra, of a wide net of state music schools, gradually dwindled into comparative insignificance through lack of money. But even yet the high hopes centered in the state organization of the musical profession are not extinguished.

## SLOW RECUPERATION

Even today we must still talk of a transition period. Russian music, weakened by the steady emigration of its best executive and creative artists, is in a condition of slow recuperation. The aesthetic optimism of the first year of revolution is past. It is difficult now to find a Russian musician who cherishes the illusion that the abyss between the musical demands of the people and the present state of art music can be bridged in eight years. The flood of free concerts has been stemmed. Even the proletarian must now pay to hear good music. Money is not plentiful in the

country; the prices of admission, though they cannot be called high, are yet almost beyond the people's reach, and free passes are given only as a rare privilege. Therefore the great concert giving artists again rely, as before, upon the more enlightened sections of the public. Now and then the working class also has the chance of hearing good music, but there is nothing comparable with the torrents of music which characterized the first year.

It is under these conditions that the musical life in Russia today is developing. Music is pursued without much zest, and the evolutionary path is trod without unseemly haste. It was entirely erroneous to suppose that the great events caused the time to be ripe for revolutionary music. Not yet! For such a renewal of Russian music we must wait until the completely reorganized and improved music schools have produced their effect upon the new generations of composers. But it is indisputable that the fateful years of the revolution brought us nearer than we ever were before to the spirit of the new music. At present only the most "modern" music is being written. It is impossible in this age that music should be composed in the spirit of Tchaikowsky, unless it is in an extremely modernized translation, as in the work of Miaskovsky.

## TWO SCHOOLS, GEOGRAPHICALLY DIVIDED

It is a very remarkable circumstance that the territorial division of Russian music remained unchanged after the revolution. As in the nineteenth century, there are two great schools, the Petersburg—now Leningrad—and the Moscow school. In spite of excellent railway and postal communications the two are very incompletely informed about each other.

One of the recent "Russian" numbers of Anbruch, for example, speaks only of the Moscow school when it presumes to discuss modern Russian music. Similarly very little Moscow music is ever performed in Leningrad. These two centers seem to differ absolutely in their musical taste.

I reserve for another occasion a discussion of the most interesting personalities in Moscow and Leningrad. For the present I confine myself to a general survey. In Moscow several currents are distinguishable. There is a group of symphony and chamber music composers, strongly imbued with classical ideas of form. This includes Nicolai Miaskovsky and Anatoly Alexandroff. There is an "expressionist" group, deriving partly from Scriabin—Samuel Feinberg, Gregory Krein, Leonid Sabaneeff; and an exotic national yet strongly impressionistic group—the so-called Hebrew national group—consisting of Alexander Krein and Michail Gniessin.

## GLAZOUNOFF'S DISCIPLES

In Leningrad, the younger generation clusters round the feet of its honored master, Glazounoff, and there is therefore a vein of unity and also of conservatism in the music of the city. Moreover, the influence of the German composers is stronger here than in Moscow, which is inspired mainly by France. Outstanding personalities of Leningrad are Vladimir Stecherbacheff, Maximilian Steinberg, Julie Weisberg and Andrej Pashtchenko.

The Russian provinces, such as the Ukraine, the Caucasus and Crimea, offer only a few unimportant names, such as Sanovsky, of Kharkoff; Spendiarioff (Crimean) and Aisberg. But it must be remembered that we lack a musical journal and are therefore almost without information upon music outside of Moscow and Leningrad.

## FOREIGN STARS FOR RUSSIA

In the domain of executive art, Soviet Russia suffered great loss through the emigration of the most eminent virtuosi. Chaliapin, Rachmaninoff, Prokofiev, Siloti, Koussevitzky, Orloff, Medtner, Borovsky, Kochansky and other eminent artists, who lent strength and color to our concerts, now rejoice Europe and America with their art. Moscow and Leningrad, though they have at their disposal a great number of musicians of outstanding talent, have to supply the musical demand with foreign imports. Egon Petri, Joseph Szigeti, Artur Schnabel, Hermann Abendroth and Otto Klemperer were last season's stars. Otto Klemperer, especially lauded as a new Nikisch, by virtue of his powerful conducting, won an enthusiastic reception.

It is openly admitted that the Russian academic opera has got itself into a deep rut. There is no consolation in the condition of the Moscow Opera House, which, finding itself in the grip of an artistic crisis, seeks salvation in pompous but artistically valueless revivals of The Huguenots, Faust, and Rigoletto—in the year 1925 and in the land of Mous-sorgsky!

The Leningrad opera house is better. It has given performances of Strauss' Salome, Schreker's Der Ferne Klang and works of Mozart and Wagner. Yet both these houses show the need of a strong, resolute and artistic leader.

## "PROLETARIANS" AND "INTELLECTUALS"

The Russian Philharmonic Society organizes concerts in Moscow and Leningrad. It is a limited company and its activities are chiefly concerned with the popularization of foreign music. Nevertheless it also gave, during the season just past, a very successful series of popular chamber concerts for workmen and students, with introductory lectures. This enterprise should exercise a favorable influence by raising the musical taste of Moscow's proletarian audiences.

The musical needs of the Moscow intellectuals, on the other hand, were catered for by the Modern Music Association of the State Academy of Arts, which gave a number of chamber music and symphony concerts, the latter in the Theater of the Revolution, at which the latest Russian and foreign composers were heard.

## Ruth Breton Recommends Jazz

Ruth Breton suggests that young composers who wish to obtain hearings could do worse than experiment with certain elements in popular American music. "I don't mean jazz concertos," says Miss Breton, "but rather short works in which the rhythms and other characteristics of popular music are employed. Violinists, generally, would be glad to have a few such compositions in their repertory."

## Ellmer Zoller Plays in Florence, Italy

Ellmer Zoller, who has completed a tour of the Orient with Edward Johnson, while in Florence, Italy, recently furnished the piano accompaniments for the recital which Luther Dickens Mott, bass-baritone, gave at the Villa San Giorgio.




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## YOLANDA MERO TALKS OF PLANS AND AUDIENCES

Distinguished Pianist Interviewed Just Prior to Her Departure for Europe

Yolanda Mero meets question with counter question. One has but to talk with her to appreciate some of the vigorous individuality, originality and force of independent vision which have brought her such pronounced success as a pianist. Said we to her:

"You had a successful season?" It was an affirmation rather than a question, for we naturally knew that she had had a successful season.

"What do you call a successful season?" she asked. We were taken aback. What, after all, did we mean by a successful season? If we had been smart we would have answered: "The kind of season you had." But we always



Royal Atelier photo  
YOLANDA MERO.

think of those things long after they are any use, so we involved ourselves in explanations. A successful season was one with plenty of dates, and so on.

"That," said Mme. Mero, "depends upon where the dates are, what kind of dates they are, how far they are apart—"

"And the kind of press notices one gets," we added, no doubt completing her thought, for she echoed our words: "And the kind of press notices one gets. I just love to have nice things said about me! I just eat them up!"

"But all artists do," said we. "That is natural. That is one of the tests of success?"

"Is it?" said Mme. Mero, and again we were a bit taken aback. We hesitated. "Well," we started, but Mme. Mero cut in on our thought.

"Why should it be?" she asked. "The critics do not know everything. They do not know half as much as the public knows."

"And you would rather have the favorable judgment of the public than the favorable judgment of the critics," we permitted ourselves to surmise.

"Oh! I don't know," answered Mme. Mero. One can never take her for granted. "It's so nice to have nice things said about you. Of course, the public counts, too. But I would hate it if the critics said things that weren't nice!"

"Well, you don't have to worry," said we, "for surely nobody ever had nicer things said about them than you do. We remember what one paper said about your playing's abounding vitality: 'No Lydia Languish of the keyboard, this. Sometimes even a Brunnhilde.'"

"Yes, I know! That was the New York American."

"Exactly! And the Herald said something about vigor, brilliance, fluency and dash. Sometimes these critics agree with our own opinion, and then we remember them, like the Telegram-Mail, which spoke about the massiveness and deep feeling of your playing of the concerto. These neat word combinations we store up for future use, when they apply. The trouble is they do not often apply."

"Have you any others, stored up for future use, that apply to me?"

"Well, it wasn't bad for The Times to say you were the twin spirit to Mr. Mengelberg in fiery brilliance. And that paper, too, was not quite so scornful of the audience as most critics seem to be."

"In what way?"

"O, most critics—or many critics, at least—take the attitude of showing off how much more they know than the audience by giving just the opposite verdict. If the audience is hot, the critic is cold."

"But The Times?"

"The Times recorded the fact that you received an ovation at the conclusion of the concert."

"Which concert was that?"

"That was the time you played the Tchaikowsky G major concerto, the neglected one, which Huneker, with his amazing foresight, promised a place on twentieth century programs."

"But I play it often."

"Yes. But this particular time was after your latest concert with the New York Philharmonic, some time in April. You certainly captured your critics as well as your audience."

"Ah, yes. What the actor calls 'getting across.' There is no better word for it."

"How do you accomplish it?"

"I hardly know. One learns with experience and attention to feel the spirit and reaction of the audience."

"That is deep sympathy, great sensitiveness. It is really what most distinguishes between a very great player and a lesser one. And speaking of getting across, we hear you are getting across to Europe."

"Yes."

"Where to and what for?"

"First of all for rest and fun—a good time—then, later,

for concerts in Germany, Holland, Austria, Hungary, my own native place, Budapest."

"And when do you get back here?"

"The end of December. I will spend some time on Lake Como before returning. And I begin my American tour early in January. My managers have a busy season for me."

"Your managers? Haensel & Jones, of course!"

"Yes."

"And what else?"

"O, I am studying some of the moderns."

"And you will include some of them in your programs?"

"Some of them, yes, I think so. We will see."

## Brumbaugh Successful in the West

Los Angeles is the new home of John Marshall Brumbaugh, baritone and teacher, who recently went there from New York City. He has established a successful studio, teaching a large class and at the same time filling many concert dates, having previously concertized abroad and in this country. Particularly interesting was his tour through the south with Ashley Pettis, the American pianist. His most notable appearances in New York were with the Clara Novello Davies Artist Choir, he having been chosen as soloist to appear on several different occasions with this organization at Town Hall. Soloists for Mme. Davies' well known choir are generally chosen by a committee of distinguished singers, and on various occasions such artists as Hempel, Golde and D'Alvarez have been the choice. His appearances were always accompanied by excellent press comment.

Mr. Brumbaugh was a pupil of Clara Novello Davies, who has been located in New York for many seasons and before coming here was one of the best known voice teachers in London, having given many great voices to the operatic and concert stage. Not only as a teacher is Mme. Davies known, but also as a conductor—perhaps one of the best women conductors of choral work today. Her choral singers have won two first prizes at the World's Fair and



Murillo photo  
JOHN MARSHALL BRUMBAUGH,  
baritone and teacher of voice, also associate teacher with  
Clara Novello Davies.

sung many command appearances with Royal families attending, and she has been the recipient of many gifts in appreciation of her work. Her collection of batons is indeed rare.

This brief outline of Mme. Davies' activities only goes to create the artistic background for Mr. Brumbaugh, and it is not surprising that he has been such an instantaneous success in Los Angeles, which he has chosen as his new home.

## Elinor Whittemore in France

Elinor Whittemore, young American violinist, with her sister Martha, cellist, is spending the summer in St. Jean de Luz, a little watering place in the south of France, near the border of Spain. The days are devoted to practice, with swimming for a recreation. Before settling there the sisters took a short trip through Spain. When in Madrid Ambassador Moore invited them to a ball given in honor of the King and Queen. They went to Seville to attend the inauguration of the Washington Irving House. The Ambassador was there and a lot of Spanish grandees, including the Infante Don Carlos and the Duke of Alba. Before leaving for Paris Miss Whittemore and her sister gave the final program of the season at the American Woman's Club and also a soirée at Mme. Lubimova's. Miss Whittemore will return about the middle of September to resume her concert work in America.

## Edwin Swain Heavily Booked

Edwin Swain, baritone, has had an unusually successful season last year and is already heavily booked for next winter. His manager, Annie Friedberg, reports that bookings so far indicate that the coming season may be the biggest Mr. Swain has had in his concert career. He will tour the South in January, the Middle West in November and early December, and is already booked for a number of spring festivals. His Chautauqua audiences consider him the most popular singer heard there in years.



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## HOWDY DO, MIS' SPRINGTIME

Three keys. DAVID W. GUION.  
The irresistibly "different" darkey song—another "LINDY LOU." By a celebrated American composer, noted for his arrangements of our Negro spirituals and southern melodies.

## WHEN THE SUN GOES DOWN

Three keys. ARTHUR A. PENN.  
Another melody from this prolific writer's pen, generally conceded to be his nearest approach to his own sensational "SUNRISE AND YOU." Distinguished by beauty of lyric and a magnificent vocal climax.

## HOME TO MY JOY AND THEE

Four keys. FREDERICK W. VANDERPOOL.  
A sea-song whose virility and essentially masculine flavor stamp it as different from this writer's usual vein. For the artist who has used "MANDALAY," "DUNA," or "RIO."

## ON THE ROAD TO BAL-NA-POGUE

Two keys. GEORGE J. TRINKAUS.  
Irish to the core, with a tune and story that make it one of the quaintest and daintiest numbers of the season's catalogue.

## MOTHER, OH! MY MOTHER

Four keys. ERNEST R. BALL.  
A stirring "prodigal" number, fervent and intensely emotional. One of Mr. Ball's very best musical efforts—and Francesca Falk Miller's lyric makes it a big "man's" song.

A partial list of artists singing these songs includes:

Cecil Arden	Lottie Howell
John Barclay	Suzanne Kenyon
Caryl Bensel	Harold Land
Edmund Burke	Francesca Lawson
Henry Burr	Florence Macbeth
Craig Campbell	Allen McQuhae
Marie Chamlee	Marjorie Meyer
Ciccolini	Florence Otis
Mabel Corlew	Fred Patton
Royal Dadmun	Paul Parkes
Rafael Diaz	Warren Proctor
Mabel Garrison	George Reimherr
Greek Evans	Gladys Rice
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## SUMMER NOTES

## GUSTAVE L. BECKER IN POCONO MOUNTAINS

The well known piano pedagogue and composer, Gustave L. Becker, is with his family, including "the twins," resting in the Pocono mountains, where amid gushing brooks, rapids and falls, birds and flowers, he daily discovers new points of interest, beside laying up a store of energy for the coming musical season.

## HAZEL KNIFFIN FILLING ENGAGEMENTS

Hazel Kniffin, violinist, has filled summer engagements as soloist, and will resume instruction after Labor Day, when she will give informal musicales at her residence studio. She was most pleasing in her appearance at the Greene Avenue Baptist Church.

## MILDRED SEEBA AND LEILA CANNES IN NEWPORT

Mildred Seeba, Caruso Fellowship dramatic soprano, sang for the Newport Historical Society July 30 and was praised by a local paper for her phrasing and vocal ability. Of Mme. Cannes, pianist, the same paper particularly mentioned her beauty of touch. She will be heard more frequently as piano soloist during the coming season.

## MADELINE EDDY IS ARTIST WITH BRUSH

Madeline Eddy, violinist and conductor, is this year also filling the post of artist for a music publishing house of New York, and finds the work most interesting. Five hours daily finds her busy with brush and pen, yet she continues her interest in the execution of music.

## ADELE RANKIN IN ADIRONDACKS

Adele Rankin, soprano and vocal teacher, sends cards from the Adirondacks, showing she is having a good time, as she deserves, following her busy season. Her studio in the Metropolitan Opera House building is a beehive of activity, and will so continue after September 15.

## MRS. JOHN DENNIS MEHAN AT ROCKPORT, ME.

The well known vocal instructor, Mrs. John Dennis Mehan, is at present resting by the seaside, in Rockport, Maine. Her summer session found many excellent singers

under her instruction, and next season will find her busier than ever.

## CELLIST DUBINSKY KEEPS BUSY

Vladimir Dubinsky is fortunate in having many students who continue studying all summer, his school having many students in piano, voice, violin and cello. He expects a still busier 1925-26 season than last year, inquiries showing interest spread over a wide region.

## California Master School Ends Concerts

The final artist-concert of the Master School of Musical Arts of California for this season presented Annie Louise David, harpist; Felix Salmond, cellist; Nicolai Mednikoff, pianist; Samuel Gardner, violinist, and Emil J. Polak, accompanist. This is the sixth concert presenting members of the faculty in recital to students of the school and invited guests entirely gratis. The other concerts were: Joseph Lhevinne, Mme. Julia Claussen, Nicolai Mednikoff, Sigismund Stojowski and Samuel Gardner. That these concerts have been appreciated has been evinced by the number of letters received from those who have attended and tributes have been written in Pacific Coast papers. The musical life of San Francisco has been materially stimulated through the splendid artist-concerts, and the students assembled from various states have brought an atmosphere of rare enthusiasm.

The teachers this season have been: Lazar S. Samoiloff, Julia Claussen, Joseph Lhevinne, Sigismund Stojowski, Nicolai Mednikoff, Cesar Thomson, Samuel Gardner, Felix Salmond, Annie Louise David, Emil J. Polak and A. Kostelnetz. William J. Henderson gave a series of six lectures.

## About Ithaca Conservatory Degrees

To correct an erroneous impression that college degrees are granted in only certain departments of the Ithaca Conservatory and Affiliated Schools at Ithaca, N. Y., the administration of that group of schools makes this announcement: "Students in all music departments of the Conservatory who do the prescribed work are eligible for the degree of Bachelor of Music, and those who complete the prescribed work in the Williams School of Expression and Dramatic Art are eligible for the degree of Bachelor of Oral English. In the Ithaca Institution of Public School Music, which is a member of the group, the degree of Bachelor of Music may be secured by completing the diploma course plus certain academic courses offered by this school. Literature fully describing these degrees and the courses necessary may be obtained from the registrar of the Conservatory."

## Ethel Grow Artist-Pupil Praised

Regina Kahl, dramatic soprano, an artist-pupil of Ethel Grow of New York City, was heard in a benefit concert in Southampton, N. Y., on August 19, and was so well received that she had to respond with several encores. According to the Riverhead County Review, "The program was varied and well chosen, light and heavy numbers being equally distributed throughout. Miss Kahl's voice is of unusual quality, and though it has been carefully trained, it is sweet and mellow. She displayed great dramatic ability and poured forth feeling with a sincerity that was soon caught by her listeners. Besides her remarkable voice and



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capable dramatic ability, Miss Kahl makes a pleasing appearance on the stage." Evalyn Crawford furnished the piano accompaniments.

Among the patronesses for the concert were Jane Cathcart, Mrs. Lytleton Fox, Ethel Grow, Mrs. L. J. Gardner, Mrs. E. F. Hutton, Mrs. George Leary, Mrs. Stephen Peabody, Mrs. P. B. Wycoff, Mrs. Albert B. Boardman, and Mrs. Morgan J. O'Brien.

## Abraham Sopkin's Bid to American Composers

Abraham Sopkin, American violinist, through the columns of the MUSICAL COURIER, requests American composers who have unpublished works to submit them to him for use in concerts during the coming season. From the numbers sent he will select those which he will play in New York, Chicago and other American cities this fall. No composer will be notified of the selection of his composition, except by its introduction to the musical public at a concert.

"My desire is to co-operate with the American composers and to bring out more of their music, and I hope in this way to help the real development of America as a musical nation," Sopkin said.

In this connection Sopkin recalled a conversation with his friend Chaliapin, during the course of which the great basso declared that the need of this country is a national conservatory, similar to the one in Petrograd. "He thought that this would be a means for the better development of musical talent in America," Sopkin explained, adding that, in his opinion, such a place is unnecessary. "There are enough fine pedagogues in this country now, although I do believe that a certain amount of interest and backing by the community would help a great deal to interest the general public in good music. Referring again to the submitting of manuscripts, only the best will be given in concert this fall. But in order to be assured perusal and possible selection, the music must be in my hands not later than October 1."

The manuscripts are to be sent to Abraham Sopkin's manager, S. Hurok, at the Manhattan Opera House, New York, who is also booking the violin virtuoso for the coming season. Compositions will be returned to all who wish to have them back. Mr. Sopkin has been engaged to give a course of instruction at the Gunn School of Music, Chicago, which course will begin September 8.

## Roxas Artist-Pupil Sings for WJZ

Leon Carson, American tenor, an artist-pupil of Emilio A. Roxas, again broadcasted from station WJZ, with his teacher at the piano, on the evening of July 6. Mr. Carson scored another decided success in a short but effective program of operatic arias and secular songs, including selections from The Pearl Fishers (Bizet) and Massenet's Werther.

## Josephine Vila Returns

Josephine Vila, of the staff of the MUSICAL COURIER, arrived home last Sunday on the S.S. Savoie after a short trip to Europe, during which she visited London, Paris, Lausanne, Milan, Rome and Venice.

## Lydia Lindgren Sails for Europe

Lydia Lindgren, soprano, formerly of the Chicago Opera, sailed for Italy a short time ago where she will appear in opera a number of times during the coming season.

## Querzé to Sing in Italy

Raoul Querzé, tenor, sailed a short time ago for Italy, where he will be busily engaged in operatic work next season at several of the leading Italian opera houses.

## Mme. Davies Resumes Teaching September 7

Clara Novello Davies will resume her fall session at her New York studio on September 7.



**Wassili Leps, Conductor and Pedagogue**

Wassili Leps has the distinction of having just completed his fifteenth season as conductor at the Willow Grove Park orchestral concerts. During that period he has presented many interesting programs and noted soloists have been



WASSILI LEPS.

heard with the orchestra. The success of Mr. Leps has been unusual, but especially on Sundays have large audiences attended the concerts, as many as 75,000 people having enjoyed the music on those days. Willow Grove has now become an important music center, numerous people going to the park just to listen to the music and not to take in the amusements offered at the resort.

With the co-operation of the very progressive management at Willow Grove Mr. Leps recently presented as a novelty some Russian singers, who appeared in costume and sang a number of Russian songs arranged by Mr. Leps, who also is a Russian. Several numbers arranged by Ouglitzky also were enjoyed. The Russian singers included Marie Mashir, soprano; Helen Dimitrieva, contralto; George Basmanoff, Nicholas Busanovsky and Vladimir Bajanooff, tenors; Vladimir Radeeff and David Yaroslowsky, baritones; Michael Grebenetzky and Ivan Steschenko, basses, and Ruth Coleman, dramatic soprano. Besides these singers, Marie Stone Langston, the well known mezzo contralto, appeared as soloist.

The many interesting programs which Mr. Leps has presented included such works as Debussy's *Petite Suite*, *Children's Corner* and *L'Infant Prodiges*; *Saint-Saens' Phaeton*, *Danse Macabre*, *La Rouet D'Omphale* and many suites and also ballet music; *Cesar Franck's symphony in D*; *Dvorak's New World Symphony*; *Tschaikowsky's fourth and sixth symphonies*; *Rimsky-Korsakoff's Scheherazade*; *Russian Easter*, *Caprice Espagnole* and *Caprice Italien*. Two interesting compositions by a young New York composer, A. W. Binder, were produced with success, and an aria by Adolph M. Foerster, the Pittsburgh composer, was sung for the first time anywhere by Ednah Cook Smith, mezzo contralto. Of Mr. Leps' compositions the following were played: *Overture, Hero and Leander* (new), *Procession of the Pilgrims* (new), *Ballet Music from Skalla Grim*, an Icelandic opera to a libretto by R. W. Saunders; *Pen and Pencil waltz*, dedicated to the Pen and Pencil Club of Philadelphia, the celebrated newspaper writers' club, and also a new march called the *Pen and Pencil March*; *Melody of Stars*, *Barcarolle*, *Twilight Musings*, and *Triumphal Cortege* from the opera, *Hoshi San*, a Japanese opera to a libretto by John Luther Long.

Mr. Leps has transferred his New York studio from Carnegie Hall to the new Steinway Building on Fifty-seventh Street, where he will be active during the coming season as piano pedagogue and vocal coach.

**Maria-Theresa in All-Chopin Program**

Maria-Theresa, the classical dancer, formerly known as Therese Duncan, will give an all-Chopin program of dances on the evening of October 13 at Carnegie Hall, New York. The program, which is so arranged as to present a rounded interpretation of Chopin's music, consists of four groups of dances, as follows: 1. Dances of the Earth-Spirit, consisting of the preludes in E major, F major, B flat major, C major, D flat major and the nocturne in F major. These will be danced as a unit without pause. 2. Dances of Eternal Feminine, consisting of the mazurkas in F sharp minor, D minor, D major, A minor and B flat major. 3. Dances of the Human Cycle, consisting of the berceuse in D flat major, Valse Brillante in A flat major, prelude in C sharp minor, valse triste in A minor, march funebre in B flat minor. 4. Dances of Heroism, consisting of the revolutionary etude in C minor, and the polonaise in A flat major, danced separately.

Maria-Theresa is under the management of Loudon Charlton.

**Evelyn Jeane to Sing Marguerite**

Evelyn Jeane has been engaged to sing Marguerite in *Faust* at the Academy of Music, Brooklyn, on September 15 with the popular Civic Opera League, John Bellucci, president.

**Elaborate Concert Plans for Rochester**

With fifty musical events arranged for the Eastman Theater and for Kilbourn Hall, the beautiful auditorium of the Eastman School of Music, the Rochester concert season promises to be an unusually pretentious and brilliant one.

For the Eastman Theater, managing director Eric Thacher Clarke announces three series of five concerts each for Thursday evenings; nine afternoon concerts by the Rochester Philharmonic Orchestra with Eugene Goossens conducting; one concert with Willem Mengelberg of the New York Philharmonic conducting the Rochester ensemble, and at least three performances of opera in English by the Rochester American Opera Company.

Director Howard Hanson, of the Eastman School of Music, announces eight chamber music concerts in Kilbourn Hall and two weeks of nightly performances of opera in English by the operatic department of that institution. In addition Mr. Hanson has arranged for two performances of unpublished American works by the Rochester Philharmonic Orchestra with himself holding the baton. The first of these performances, designed to give American composers an opportunity for a hearing, was held last May and attracted attention. The next will be given on November 27 and manuscripts are now being submitted to Mr. Hanson.

Eugene Goossens will conduct the entire season of the Rochester Philharmonic Orchestra, a post which he has shared for the past two years with Albert Coates. He will also be musical director of the operatic department of the School of Music and conduct all performances by the Rochester American Opera Company. Mr. Goossens recently arrived from London. In January he will go to New York as guest conductor for six concerts with the New York Symphony Orchestra.

The series of concerts by soloists, to be given in the Eastman Theater beginning October 22, will be as follows: Maria Jeritza, Tito Schipa and Ossip Gabrilowitsch; Mischa Elman, Ernestine Schumann-Heink; Josef Hofmann; Paul Whiteman and Orchestra; John McCormack, Sigrid Onegin, Reinald Werrenrath and Paul Kochanski, Amelita Galli-Curci, Roland Hayes, Russian Symphonic Choir, and three concerts by the Rochester Philharmonic with Gustav Tintot, Max Landow and Sandor Vas as soloists.

Chamber music concerts in Kilbourn Hall offer Josef Lhevinne, Flonzaley Quartet, Raymond Wilson and Sandor Vas in two-piano recital; Rochester Little Symphony Orchestra with Eugene Goossens conducting (two performances), London Quartet, Gustav Tintot, violinist, and Paul Kefer, cellist, and Myra Hess.

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## WHAT IS THE DUTY OF THE MUSIC SCHOOL

Glenn Dillard Gunn, Music Critic and Teacher, Answers  
Much-Mooted Question

What should the student demand of the music school which he selects? Glenn Dillard Gunn, music critic of the Chicago Herald-Examiner and president of the Gunn School of Music, answered this question in a recent interview.

Seated in the office of his school in the Fine Arts Building, Mr. Gunn, looking back over his long career of thirty years as artist, pianist, teacher and music critic, analyzed the problem of the music school and outlined his own views. "Above all," he declared, "the student has a right to demand ability and sincerity on the part of the faculty; reputation based on achievement and on service, and an atmosphere made vitally artistic by the constant emphasis of idealism and the suppression of commercialism."

"It is the custom of the age," he continued, "to measure everything by commercial standards. Business so dominates our life today that nothing is done just for the sake of doing it well. So ordinary a thing as a chair is no longer made for use alone, but to be sold for profit. But art cannot be served for profit. It must be served for its own sake. The making of money through artistic service should be a mere incident, necessary in our commercially ordered civilization, but, for all that, secondary."

Growing reminiscent, he reviewed the successful career of the great artists of the day, Ignatz Paderewski, Tito Schipa, Claire Dux and many of his own pupils of the last fifteen years, among them Moissaye Boguslawski, Martin Bruhl and Helen Desmond-Costello. "Those artists to whom the greatest material rewards come are reaping the fruits of an artistic devotion which made them great," Mr. Gunn pointed out. Then, speaking of the teachers of the great artists, he added, "The teachers whose pupils show greatest results in artistic development are the teachers whose financial rewards, incidentally and because of the demand for their services, honestly earned, are relatively great. Often, too, they are the teachers who have done most disinterested service to true talent."

Turning to the question of the school's duty to the student, he laid down five rules for the successful music school:

(1). It should offer the best possible tuition for the lowest possible fee.

(2). It should offer courses so planned that no student can secure a diploma in any special branch without also acquiring the necessary knowledge of all related arts, their



GLENN DILLARD GUNN.

history, their psychology, and something of the deep experience upon which all arts are based.

(3). It should be more than a business enterprise selling lessons. It should serve the pupil throughout his study and follow him out into professional life with its help and advice.

(4). It should teach by example as well as by precept. As soon as his development permits, the pupil should be encouraged to exercise his talents in public and the teacher should set the example by frequent public recitals.

(5). Last, and most important, the school should develop personality in the pupil; should teach him the art of addressing his audience.

"For the artist," declared Mr. Gunn, "does not begin to be an artist until he has learned to share the beauty which he creates with others."

The catalog of the Gunn School of Music for the coming season, which has just made its appearance, reveals some of the greatest names in modern music on the roster of its faculty, among them Moritz Rosenthal, by many esteemed the greatest of piano virtuosi. Then there is the great artist-scholar, Lee Pattison, of two-piano fame; Arthur Granquist, the brilliant recitalist and teacher of many prominent artists; Edouard Hesselberg, the Russian pianist-composer; Leo Sowerby and Granville English, both internationally known for their compositions; Amy Neill, Abraham Sopkin, Guy

Woodard, the well known violinists, and many more of equal ability and renown.

"We look forward to the most interesting and successful season the school has ever known," declared Mr. Gunn. "Chicago is now without a doubt the musical center of America and I expect the coming season to be the most brilliant of its long history of brilliant seasons."

## Theodore S. Bergey Talks on Science and Art

Asked recently to talk over the radio, Theodore S. Bergey, prominent voice teacher and coach of Chicago, chose as his subject Science and Art, having been asked on more than one occasion for his version of the difference between the two as applied to the voice in singing and speaking. He broadcasted from WORD station, at the Webster Hotel, Chicago, speaking as follows:

Webster defines art as the application of the knowledge of a science. The basis of a mastery of this subject depends upon the right relation of "Science" to "Art" and "Art" to "Science." Some singers go so far as to say that there is no science of singing, that it is only an art. I must differ from them, as I have learned through years of experience that the laws governing the action of the voice form a scientific foundation by means of which the student can achieve the art of singing. Science is knowing, in distinction from art, which is doing. Too often the doing precedes the knowing, which is "putting the cart before the horse."

I can hear someone ask, "Does a baby study the science of walking before it attempts to walk?" The baby, for instance, sees many persons walk before it has its own little try. It knows the legs move in a certain way, and this, for the baby, is the science or law of walking. Again you ask, "What should a singer know before he attempts to sing?" It is necessary to know the proper vowel sounds; the pitch of the required note; the location or sensation of the tone; and what intensity to employ. Also proper breath control which is most essential in singing and speaking.

When a student with an untrained voice comes for his first lesson or for an analysis of his voice, the voice is tried and its capabilities



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attested in order to ascertain its possibilities. Usually there are misconceptions and falsities in the mind of the student regarding his voice. He may be right in one particular, that of "pitch." Often he is wrong even in that. He uses no vowel sound, sings through his nose or closed teeth, or shorts the tone, if it is a high note. On the whole, it is a haphazard, unscientific expression of sounds. But after some preliminary instruction in which proper breath control, voice placement and refinement is given, he arrives at the principle which governs tones. Wherein he endeavors to put his knowledge into practice which results in a greatly improved voice.

The fundamental difference between the cultured and uncultured voice is that the latter sings without any particular thought or intention while the first or cultured voice sings with thought and intention. All that would now be necessary to attain the desired end is practice or application, which is to realize that intention, or art.

The amount of knowledge or "science" necessary to sing (which is an art) must be such as to give definiteness and certainty of aim to the intention. Let there be no doubt about it! Right knowing is the indispensable prelude to right doing. Any action done without intention, knowledge or aim can only occasionally and accidentally be of any use to the doer. It is well to remember that thinking precedes doing. In other words, science precedes art.

I can hear someone ask, "How can I gain a knowledge of voice science?" You should know that no one can hand it to you, nor find it out for you any more than another person can eat for you. You can, however, profit from the experience of others.

It is easier to explain the most complex machinery than it is to explain the energy that makes it go. For instance, "What is electricity?" "What is gravitation?" We can tell how these great cosmic forces act, but we do not know what they are. The voice should, however, be thought of as a divine instrument, because it comes to us from a divine source. All other instruments of sound are man-made and exposed to human view. The voice, however, comes from a hidden source, and is a sacred instrument, and should be so regarded by the singer or speaker. There is no short cut or easy road in learning to sing.

Pupils, however, are continually and anxiously in search for just those things; they believe they can sing without instruction, or can become "Melba's" or "Caruso's" in ten lessons. But they will soon observe that only by learning the laws which govern the voice as taught by experienced teachers, coupled with work and perseverance on the part of the pupil, can they reach the royal road to success, or the art of singing.

Song is from the heart. Words are from the lips. When we recognize music from a spiritual standpoint, instead of merely a material sensation, we have gained the control, in a degree, of soul over sense. Every sound produced is individual and expresses the thought or character of its maker. You know a dog by the sound he produces. The rooster's crow has an individual sound; there is a quality of satisfaction in the sound he produces. The hen cackles, and its character is absolutely expressed. So all through the animal and human kingdoms the individuality is brought out very perceptibly through the sound of the instrument used.

In developing the science of voice, one is confronted with the

necessity of work, and the reaction of work is a means of governing the true tone consciousness, when your voice will co-ordinate with the incentive back of the desire.

## Esperanza Garrigue Discovers Maestro di Canto in Milano

The accompanying photograph of Emilio Piccoli, with its inscription on the back, recently was sent to Esperanza Garrigue, who is the guest of President Masaryk of Czechoslovakia this summer and who is traveling with the Presidential party. Mme. Garrigue stated before leaving America that her chief reason in going abroad was to visit Maestro Piccoli, who was the teacher of Tito Schipa and so highly recommended by the tenor. She hoped to find a master to



EMILIO PICCOLI.

The inscription on the back of the photograph reads "Alla celebratissima e gentile Signora Esperanza Garrigue, maestra di canto, con tante anime e devozione—Car. E. Piccoli." The translation reads: "To the celebrated and charming Signora Esperanza Garrigue, master of singing, with much respect and devotion—Car. E. Piccoli."

whom to entrust her graduate pupils for special preparation for grand opera in Italian. Since the war, she states, the great old teachers to whom she formerly sent her graduates are dead, among them Mathilde Marchesi, Jean de Reszke of Paris, Antonio Cotagni of Santa Cecilia College, Rome, and Sebastiani of Naples, etc. As America has so few opera houses Mme. Garrigue declares that it is imperative for native talent to go abroad to gain experience and it is necessary to have some great teacher guide their studies when they begin their career. Mme. Garrigue informs students contemplating starting careers abroad that she finds in Prof. Piccoli (1) a great voice producer, (2) a great voice placer, (3) a great interpreter of repertory, (4) a great pianist who gives all orchestral effects, and (5) a great soul of expression, and with all these distinguishing characteristics, he is a gentleman to whom one may send one's pupils with confidence.

## Stoessel and New York Symphony Acclaimed at Chautauqua

The opening concert of the series given by the New York Symphony Orchestra in Chautauqua this summer took place on July 21, when an enthusiastic reception was given to Albert Stoessel, the gifted young conductor, and the orchestra. The orchestral numbers consisted of the Dvorak Carnival, compositions by Rimsky-Korsakoff and Palmgren and Liszt's Les Preludes. Beethoven's Emperor concerto, for piano and orchestra, was brilliantly rendered by Ernest Hutcheson. The following tribute was paid Mr. Stoessel in one of the papers: "Mr. Stoessel is a conductor of truly remarkable gifts and each year his interpretations increase in imaginative inspiration and his control of the forces of the orchestra become more subtle."

The following afternoon a concert was given for the children, with Mr. Stoessel adding illuminating remarks. Doris Doe, contralto, was the soloist and completely won her audience.

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## JOYCE BANNERMAN STARTED CAREER AT AGE OF THREE

Has Been Singing Publicly Ever Since—Interested Also in Painting and Pastels

Music has always had a strong appeal for Joyce Bannerman, the soprano. "Ever since I was about three years old," she said, "for that is as far back as I am able to remember, I have always adored it. I have always wanted to be a singer, and perhaps that 'wanting' has carried me on as far as I have gone, for that has always been my one aim in life.

"At that early age," mused the soprano, "I could not distinguish between the words prima donna and Black Maria (which is the patrol wagon in certain parts of Can-



JOYCE BANNERMAN.

ada), but I knew that one or the other meant singer and that was what I meant to be some day. The words prima donna seemed a star very much out of my reach; but they say that if you want a thing badly enough you will eventually get it. Perhaps some day—if I keep on working hard—the star will be mine."

Miss Bannerman started her public career when she was three years old, and the incident is just as clear in her mind now as it was when the great event occurred. "I wore a dainty pink frock and carried a parasol of the same shade," said Miss Bannerman. "It was at the Crowell Opera House in Glenville, Ohio (now a part of greater Cleveland), and there was a capacity audience. I remember my entrance. I was not at all confused and I delighted in the occasion. There was a huge log brought in for the occasion, on which I sat and sang my song, little of which I remember except the title, The Owl. That performance set the ball rolling, and ever since that time I have been singing my way through the years; church entertainments when I was small, then school affairs, parties, musicales, in church choirs and concerts.

"Of course early years were devoted to piano study, and later on the real training began. I have had only one teacher, who has proven a staunch friend as well, William Saal, who resides and teaches in Cleveland, Ohio. There my real training began, and now whenever I am in Cleveland, I always run back for more. I heartily believe in finding the right teacher with the right method, and sticking to them both. Going from one maestro to another only results in confusion for the student—and which is the one thing to be avoided.

"Mr. Saal took great care of my voice when it was young and immature and kept me from overworking, so that now the freshness has not been worn off. All that time I was constantly learning new music so that now my repertory consists of songs, arias, oratorios and some operatic scores in the four languages, German, Italian, French and English. Many of the songs are seldom found on the usual concert programs.

"Music has been one of the strongest factors in my life, and has fashioned it in a different mould than it might have been if I had not taken music so seriously. But Art must be taken that way!" she added emphatically.

And then came the inevitable query about the American composer and his works. "Yes, I am greatly interested in the American composer," was the answer, "who seems to be coming into his own more and more each year. I like nothing better than to find a good song with a worth while English text by an American composer which is well written and singable. I delight in such a find and it becomes a permanent part of my repertory."

But Miss Bannerman does not confine herself wholly to music, for in her odd moments she enjoys painting and pastels. "And they tell me that some of them might be worse!" she said. "Flowers and my little garden also take a lot of my spare time in spring and summer."

This is Miss Bannerman's first year in concert, and it can truthfully be said to have been a very successful one. She therefore is looking forward to her second with great enthusiasm and anticipation.

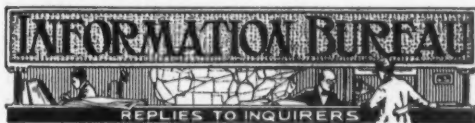
### Marguerite Potter at Chenango Lake

Marguerite Potter, founder and president of the Madrigal Club of New York, spends her summer in the Dr. Potter cottage at Chenango Lake, and on July 19 she sang solos by the American composers, Dunn and Scott, at the Sunday afternoon concert given in the Lake Pavilion.

### Ethelynde Smith in Pleasing Recital

Such was the headline which appeared in the school paper following Ethelynde Smith's recent recital at the Cullowhee State Normal School, Cullowhee, N. C. The report con-

tinued: "Miss Smith's program was of wide range, consisting of eighteenth century classics, Italian, French and American operatic arias, and songs in several languages. Her voice is very pleasing and she displays the ability and training of the real artist." The president of the school wrote to Miss Smith expressing his delight at having her there and the great pleasure the concert gave everyone.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

#### THE NAME

"I shall greatly appreciate the correct name of the song I am about to describe, if you can furnish it. I should like also to learn where I can procure a copy, words and music. I have an impression that the name may be The Caravan. The words seem to lay the scene either in Africa, or along the Mediterranean coast, and speak of the caravans with their cargoes passing through the desert. It then goes on describing the invasion of the railroad, I think, with its peculiar freight. Then is mentioned 'the dirty English tramp of steel, and its black smokestack, etc.' It may be that you mean the Caravan Song by Louis T. Gruenberg, published by the Composers' Music Corp., 16 East 48th St., New York City. It can be purchased at any of the music dealers. There are several caravan songs, or songs about the caravans, but this seems to be the one musicians know best. One of the songs, A Caravan From China Comes, has words by Richard le Gallienne, music by Warren Storey Smith. It is published by the Boston Music Co. You can

easily see copies of the different ones at any large music publishing house.

#### FEE FOR COPYRIGHTING.

"Can you tell me what the fee is for copyrighting a piece of music as I do not know what to send?" The fee is one dollar. Write to the Copyright Office, Library of Congress, Washington, D. C., for blanks and whatever instructions you need.

#### "FREE PEOPLE'S CONCERTS."

"The concerts that are being given in Central Park at the present time are advertised and spoken of as the 'Free People's Concerts.' Can you tell me if that is a grammatical way of alluding to them? I would not trouble you about this, but it is a musical question, so perhaps you will not mind." Without question we who listen to a Central Park concert—if we do—are a free people; but equally without question the idea really to be conveyed is that the concerts are free, so the phrase "People's Free Concerts" would be better. Some of them are indeed very free this season.



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### Bush Master School Student Wins Fellowship at American Academy in Rome

Robert Sanders, nineteen-year-old student of Edgar Brazelton and Edgar Nelson at Bush Conservatory, recently



ROBERT SANDERS,

graduate of the Bush Conservatory Master School in Chicago, who has been awarded a fellowship in music composition at the American Academy in Rome.

graduated from the Master School, has been awarded a fellowship in music composition at the American Academy in

Rome and will sail September 22 to take up his studies. The jury of awards, consisting of Walter Spalding, Walter Damrosch, John A. Carpenter, Leo Sowerby and Richard Aldrich, selected Mr. Sanders from a large number of applicants for a one-year fellowship to be devoted to study and travel in Europe.

The annual awards of the American Academy in composition, architecture, painting, sculpture, landscape art and classical studies, are made by juries of experts, who, by annual competitions conducted by the academy, select the best discoverable American talent in the varied artistic activities for the advantage of European study and travel. Leo Sowerby, eminent American composer, has recently returned to America at the expiration of a three-year fellowship with the American Academy.

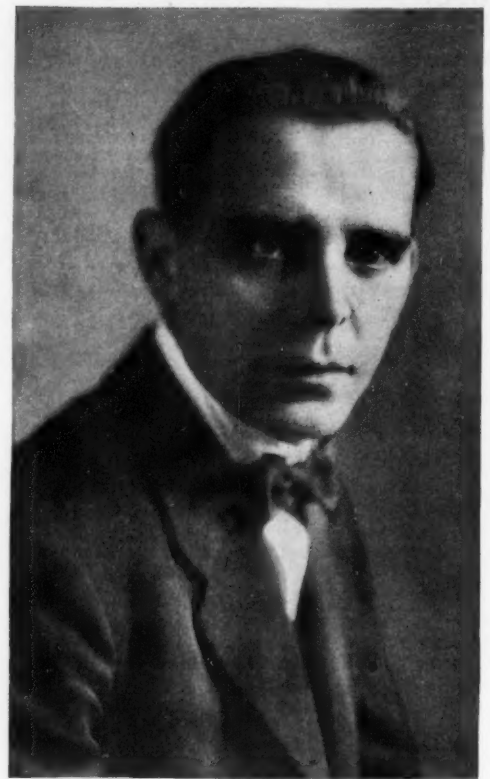
Mr. Sanders was born in Chicago, and has received his entire musical education at Bush Conservatory, where he studied piano with Edgar Nelson and composition with Edgar A. Brazelton. He was the youngest student at the Master School when he graduated last June. Another graduate of the Master School of Bush Conservatory to receive recognition is Adolph Ruzicka, pianist, student of Jan Chiapusso, who has just been appointed director of the piano department of the University School of Music, Austin, Texas. Mr. Ruzicka distinguished himself last spring by winning a grand piano in the annual contest of Bush Conservatory students. Harold Triggs, also a Master School graduate under Jan Chiapusso, recently received a Juilliard fellowship and is studying in New York.

The Master School is a unique part of the many educational features of Bush Conservatory. Through the generosity of Samuel E. Moist, well known Chicago patron of music, and president of the Moist Piano Company, a fund is established which provides for the free tuition of talented students who have already a high grade of proficiency and who need the training at the hands of great artists to put the finishing touches to their professional equipment.

The fall examinations for the season's appointments to the Master School in piano, voice, violin composition and opera will be held on September 23 at Bush Conservatory and will provide for the instruction with artist teachers for a number of students of these branches.

### Lester Donahue Plays at Gloucester

At the recital given by Lester Donahue at John Hays Hammond, Jr.'s Point Radio, Gloucester, Mass., demonstrating a piano fitted with Mr. Hammond's new devices (editorially referred to in last week's issue of the MUSICAL COURIER), the program included Prelude in C minor, Chopin; Reflets dans l'eau, La Cathedrale engloutie, Poissons d'or, Debussy; Variations (Weinen, Klagen), Bach-Liszt; The Island Spell, Ireland; Andalusia, Da Falla; Rhapsodie, Dohnanyi. The catholicity of the program gave proof not only of Mr. Donahue's versatility as pianist and musician, but also demonstrated how the new device is effective in music of many different styles. A special feature of the program was the slow movement from the Second Rachmaninoff piano concerto, played with George



WILLEM VAN HOOGSTRAATEN,

just elected conductor of the Portland (Ore.) Symphony Orchestra for the season 1925-26, confirmation being received last week by Concert Management Arthur Judson. The Portland Orchestra's season extends from November, 1925, until the middle of March, 1926. Mr. Van Hoogstraten returns to these parts next summer to conduct the Stadium concerts for the fifth consecutive season.

B. Stevens at the organ. The special effects in sostenuto and sonority secured through Mr. Hammond's invention proved to be particularly effective in combination with the organ.

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## I SEE THAT—

Etheldreda Aves will sing Carmen at the Manhattan Opera House on September 5.

Willem van Hoogstraten has been elected conductor of the Portland (Oregon) Symphony Orchestra.

Abraham Sopkin requests American composers of unpublished violin works to submit them to him for use in concert during the coming season.

Ruth Thompson, soprano from the studio of Mme. Devere Sapiro, made a successful operatic debut in Sorrento, Italy.

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Worcester will hold its sixty-sixth annual Musical Festival October 7-10.  
Wanda Landowska has been named a Chevalier of the Legion of Honor.  
Max Jacobs conducted a concert on the Mall in Central Park last Friday evening.  
Fifty musical events have been arranged for the Eastman Theater and Kilbourn Hall, Rochester.  
The Recital Club is the name of a new club organized by Rose Hazard.  
Dr. J. Levgarg, M.H., will open a phonetic laboratory and studio in the new Steinway Building.  
Hearings and trials for scholarships will be held at the Master Institute of United Arts September 23 and 24.  
Oliver Smith created the role of the Piper in Mrs. Freer's Legend of the Piper.  
The Swiss sculptor, Desseaux, has made a bust of Alfred Pochon.  
Elsa Alsen sang before an audience of 15,000 in Philadelphia. The public rehearsal of Oscar Saenger's opera class took place on July 30, in Chicago.  
On page 10 Glenn Dillard Gunn tells what he believes to be the duty of the music school.  
Sigmund Spaeth has organized a Kiwanis orchestra and also a small glee club.  
Eugen Hubay is alive, and not dead as stated in a recent European despatch.  
Dorsey Whittington has resigned from the Institute of Musical Art to devote more time to concert work.  
The Stadium concerts closed last Sunday evening.  
A Music Supervisors' Conference of interest was held in Chicago, August 8 to 22.  
Joyce Bannerman began her public career at the age of three.  
Josephine Vila, of the MUSICAL COURIER staff, has returned from Europe.

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## MASKED BALL A BIG RAVINIA DRAWING CARD

Macbeth and Danise the Outstanding Stars—Theater Again Completely Jammed for Lucia—Other Offerings of the Week

RAVINIA.—That Ravinia is doing a great deal to popularize grand opera in America was evinced once again a week ago Saturday night when the largest audience ever assembled here witnessed the first performance at this theater of Verdi's Masked Ball. Neither the music lovers nor the laymen had come for the sole purpose of hearing this old opera, but more to listen to Raisa, Bourskaya, Macbeth, Martinelli and Danise, who were cast for the principal roles. Macbeth as Oscar and Danise as Renato were the high spots of the performance. True, Martinelli sang with great vigor and beauty of tone the role of Riccardo, and more than once conductor Papi had to stop the performance to permit the audience's exuberant enthusiasm to run its course. Raisa, too, was acclaimed after her various arias, but Florence Macbeth shone with such éclat as the young page as to overshadow her colleagues somewhat. She looked ravishing to the eye in the travesty which she wore with a certain chic, and vocally she impressed by the beauty of her song and the security and surety of her tones. Danise made a hit all his own as Renato. Such singing should be a fine example for vocal students. After his aria the public gave full sway to its enthusiasm, applauding the baritone vociferously. Ina Bourskaya, who excels in character roles, made up well as Ulrica. Papi conducted.

LUCIA, SUNDAY, AUGUST 23  
Lucia was repeated on Sunday, when the Ravinia theater was again completely jammed. Elvira de Hidalgo and Armand Tokatyán carried the performance to a tragic but happy ending. Hidalgo as Lucia looked regal to the eye, and her song was most pleasurable to the ear. In all probability Hidalgo will come back next season to Ravinia, where she has made a place for herself among the most satisfying singers of the company. Tokatyán, in glorious form, sang himself again into the hearts of his listeners; Edgardo is a role that gives ample opportunities to disclose the power of his voice and fine dramatic ability. Papi was at the conductor's stand.

SYMPHONY CONCERT, MONDAY, AUGUST 24  
The regular weekly symphony concert by the Chicago Symphony Orchestra, with Eric Delamarier conducting, had for soloists Marie Sundelius, soprano; Merle Alcock, mezzo, and Jacques Gordon, violinist.

AIDA, TUESDAY, AUGUST 25  
With Raisa and Martinelli in the leads, Aida was given its last performance of the season before a crowded house on Tuesday evening.

TRAVIATA, WEDNESDAY, AUGUST 26  
La Traviata was repeated with the same cast heard previously and so well headed by Lucrezia Bori, Tito Schipa and Mario Basiola. Papi conducted.

TOSCA, THURSDAY EVENING, AUGUST 27  
Tosca was repeated with Rosa Raisa singing the title role; Mario Chamlee as the well voiced and well groomed Cavaradossi, and Danise as the forceful Scarpia. Papi conducted.

LUCIA, FRIDAY, AUGUST 28  
The old Lucia is still a big drawing card at Ravinia whenever presented, as not a seat was vacant when the work was given for the last time this season on August 28, with Hidalgo, Schipa, Basiola and Lazzari in the leads. Hasselmans was at the conductor's desk.

LA JUIVE, SATURDAY, AUGUST 29  
The ninth week of the season came to a happy end with a repetition of La Juive, with Rosa Raisa, Martinelli, Rother, Florence Macbeth and Tokatyán in the leads. Hasselmans conducted.

### Viafora Pupils in Opera

Leonora Cori, lyric soprano from the studio of Mme. Gina Viafora, recently made her debut in opera with the San Carlo Company in their special season at Asheville, singing Gretel, in Haensel and Gretel, in English, and Musetta, in Bohème, in Italian. Her success was so notable that Fortune Gallo immediately signed a contract with her for the regular season and she will be heard in those parts and others in the coming New York engagement and on the road. Another Viafora pupil, Miss Cuni-Berti, has just been engaged to sing a principal role in one of the Shubert Blossom Time companies.

### Fentress to Open New York Studio

Chester Burt Fentress, tenor, formerly of Paris, announces the opening of a New York studio for the teaching of singing, in the new Steinway Building, on September 15.

### OBITUARY

#### Hjalmar Borgström

OSLO.—The Norwegian composer and music critic, Hjalmar Borgström, has just died here at the age of sixty-one. He was known as the composer of numerous songs in folk-song style as well as of the symphonic poems, Hamlet and Jesus in Gethsemane, the operas Thara pa Rimal and Fiskeren as well as a great number of symphonies and string quartets. He had also reached a position of great influence in the musical world as critic of the Oslo newspaper, Aftenposten.

#### Mrs. Louise Finkel

Mrs. Louise Finkel, a New York teacher of singing, died in San Francisco on August 8. Mrs. Finkel was well known in musical circles here and in San Francisco, where she had conducted a class during the summer for about ten seasons. In the beginning of her musical career, Mrs. Finkel was a singer known in the church and concert fields. She studied with Bristol and Balari in New York, Henschel in London, and Felix Schmidt in Berlin. Her work as a teacher of singing was successful and she numbered among her pupils singers prominent in opera and on the musical comedy stage.

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## ARTIST PSYCHOLOGY

## IX. Emotion

By Frank Patterson

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Emotion is a phase of human sensibility which has nothing to do with thought. It is controlled by the subconscious, by instinct, perhaps by the nerves. It is purely elemental, primitive. It can no more be controlled than fear, or love, or hate can be controlled.

This is a broad generalization which needs qualification, and it is with this qualification that the present article has to do. Emotion is extremely sensitive to suppression or stimulation through general nervous or physical training or development. The results are never immediate. One cannot command the nerves to stand still. The suggestion of joy or fear may come from external sources through eye or ear, but the extent of its effect will depend upon nervous susceptibility. Some people appear to be stupid, dull,

heavy, unemotional, yet in moments of danger are seized with wild, uncontrollable panic to be characterized almost as temporary insanity. Other persons of highly sensitive nature will under similar circumstances maintain the most perfect poise and calm.

To the artist emotion is an essential. Without it his performance must be dull, heavy, bucolic. But, at the same time his performance must not be "emotional," uncontrolled. He must not "lose his head." His emotions must not "run away with him." Generally speaking, the successful artist is scarcely emotional at all in moments of public performance. His performance is a conscious simulation of the emotion he has felt during his study hours when he has worked out the details of his interpretation. Those details, to be worth anything, must be the result of emotion, must arise from the artist's intense feeling for the beauty of the music.

To many successful artists all of this is natural. They never have to concern themselves with problems of any kind. They simply learn and perform their music to the best of their ability, and their success is the result of a happy combination of circumstances, to what is called a well-balanced nature. And, though there are many great musical

talents, there are few well-balanced artistic natures, art, owing to its emotional quality, having a tendency to disturb the balance.

It is this disturbance which must be most carefully avoided, most persistently combated. Unfortunately, it is not always visible to the artist himself or to his teachers, friends or associates. The artist appears perfectly normal to himself and others, the disturbance of balance being accepted as merely a part of his character. It is in no sense of the word an eccentricity, and outside of the artist's art it would neither be noticeable nor of any consequence. In his art it is not only noticeable but of such vital consequence that it stands in the way of success. It is not to be supposed that this trouble arises after the artist has won success. Except in cases where the apparent talent of the infant prodigy fades out in later life, such loss of success is rare. It is, rather, that youthful promise fails to materialize. The artist sees his hopes go glimmering and knows not why. And the more he despairs the more rapid the vanishment of the hopes, since worry is ever a prominent cause of this very trouble we are discussing.

In the majority of cases the trouble presents itself in the form of emotional excitability, worry, self-doubt alternating with excessive optimism, over confidence. The placidity that is proper to the normal man or woman is proper in like degree to the normal artist or student of art. When that begins to disappear it is a pretty sure sign that something is wrong. I do not, of course, here refer to anything approaching ill health, sickness. That is altogether another matter and must be treated by the physician, not by the musical analyst.

Such states of—let us call it excitement for want of a better word—arise always from emotion, and usually directly from musical emotion. Sometimes the embryo artist actually tries to be emotional—which is about as sensible as it would be for a steeplejack to try to arouse in himself the dreaded fear of falling.

But the artist, at least, has some excuse. He recognizes moments of magnificence in his performance during study hours, and associates these moments with emotion. It is natural, therefore, for him to deceive himself into the belief that if he can only keep himself sufficiently excited his performance will always be magnificent.

But at other times the artist is honestly enough emotional, only he overdoes it. He gets hold of the most intense music he can and absorbs it in too great quantities, listening to it not calmly or critically, but with as complete surrender as possible, glorying in his thrills and shudders, but, of course, destroying his fitness for a public career.

True, the artist must be tremendously sensitive. But he must also, as already explained in an earlier article, maintain complete control of self. He must retain the power to stand outside of himself and observe his feelings in their most impassioned moments, and their effect upon his interpretation, so that, though the passion may not be recovered, its musical expression may always be repeated at will. He must always be the stage lover, never the real lover.

It may well be asked if such things can be studied? They must be studied! If the artist has normal emotional reactions he need not concern himself with the emotion itself but only with its effect upon his performance. An actor once told me that, in studying his roles, if he ever once hit upon what seemed to him just the right nuance or just the right gesture for any line, he would immediately go back and repeat it over and over until it was crystallized indestructibly in his memory.

That seems more natural in drama than in music, and the reason is of interest. We find that music naturally separates itself into two classifications: that which invites interpretation and that which does not. Loosely speaking, the difference arises in the extent of the dramatic basis in the musical thought. This applies to vocal as well as to instrumental music. There is scarcely any dramatization in the music of the early masters, whether vocal or instrumental. Not that the music did not have meaning, intense dramatic meaning at times. But it rarely, and then only, so to speak, by accident, found expression in the form of

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such irregular melodic lines as modern music is mostly made up of. It is difficult, for instance, to "interpret" Beethoven's great song, Adelaide,—it is almost impossible not to wish to "interpret" a Chopin Ballade. The change came with apparent suddenness at about the time of Beethoven's death, and was owing, possibly, to the obvious dramatic possibilities in Beethoven's music, which he failed to realize, and the complete realization of those possibilities by Schubert.

Now, to the student this is important. He must not go back to the music of early days (with a few rare exceptions) to develop his emotion and to link up his emotion with musical interpretation. Nor must he at first go to the tremendous emotional intensities of some of the moderns. Nor should he undertake to dramatize the program-music of Beethoven or Schumann, which is program-music only in name. It is not possible in a brief article of this kind to give lists of pieces to be studied for this particular purpose. All that one can say is that the student should seek emotion in music that has clearly been dictated by emotion, perhaps with some sacrifice of form, and should then carefully study his own reaction to it as it manifests itself in his performance.

This question must never be: "Which way is musically better?" but: "How did I do it at that great moment of inspiration?"

It must ever be remembered that our knowledge of what is musically better is limited. Whatever is emotionally better is musically better, at least in so far as modern music is concerned. Therefore one must not seek musical reasons, but only emotional reasons, i.e., feeling pure and simple.

Such emotional reasons result in similarities of execution so that up to a certain point there is a fixed formula or rule for the proper rendition of various categories of standard passages—staccato, legato, crescendo, diminuendo, stretto, and so on. I have tried to give reasons for these elements of expression in my book on tunes. But even if one has the formulas, there is always room for individual taste in the extent of their observance, and there are many passages not touched upon by the rules at all.

Personally I think that over-emphasis is far better than under-emphasis. It is true that the sublime often approaches the ridiculous, and that exaggeration may easily turn into caricature. Nevertheless, great interpretations in every art savor of exaggeration and very often reach the borderline of ridiculous caricature. And it is better far to err in this direction, if it is sincere error and not the painted ear-to-ear smirk of the mountebank, than to be a nonentity with neither heights nor depths.

Above all things one must retain complete sanity in all this thicket of emotion. It cannot be too often or too vigorously reiterated that to allow the emotions to get hold of one is fatal to art. Absolute poise must be maintained at every moment of performance. One must be in a position to repeat the same thing over and over again without variation. What has been done in the studio must be done on the public platform.

And the guidance of emotion can never be depended upon. The expected emotion may not arrive at the accustomed moment, or it may be an altogether new emotion, confusing the mind and throwing the performance out of gear. There is only one sure guide in any action in life and that is cool, collected, unemotional thought aided by habit. The generality of human behavior is controlled by habits that result from early training. That is the basis of all education. Conduct in particular situations rests upon this firm, safe basis, and is further guided by thought and emotion. Musical performance is habit arising in emotion—quite different, you see, from all other conduct which is habit arising in training divested of emotion, plus the thought and emotion of the moment.

Yet there are similarities. For in ordinary life habit-training or habit-forming is chiefly useful as a protection against our emotions, and so it is also in musical performance. Well bred people have amazing poise under the most trying circumstances, well drilled soldiers go through their habitual actions in the face of death. But in neither case, nor in any other case outside of art, is the habit ever based upon emotion. In life it must be based upon everything but emotion to be useful. In art if it is not based upon emotion it is worthless.

Musical training, in so far as I know anything about it has never taken this into consideration. It has always concerned itself solely with the formation of habits, leaving the emotional side to chance, luck, talent or genius. The result has been that many real talents have fallen by the wayside, either strangled by their own emotions or overwhelmed by unemotional habit. The thing to do is to get hold of the emotions and make proper use of them. Other things being equal, if that course is properly followed success is certain.

#### New York Kiwanis to Have Orchestra

Sigmund Spaeth, who is chairman of music for the Kiwanis Club of New York and also a member of the International Music Committee of that organization, has recently organized a local Kiwanis orchestra, as well as a small glee club. The orchestra includes not only Dr. Spaeth himself, as first violinist, but also Hollis Davenney, who sang the role of Schubert in Blossom Time and formerly played violin in the Pittsburgh Orchestra; Verdi Fuller, manager of movie artists; Frank Hunter, pianist; General Underwood of the Salvation Army, and other celebrities. Vincent Lopez and Ernie Golden are both New York Kiwanians, and have promised to help when their professional duties permit.

#### Judson Management in New Offices

Concert Management Arthur Judson is now established in its new offices in the Steinway Building, 113 West Fifty-seventh street, New York. The Judson offices occupy a suite on the sixteenth floor of this new building, along with the Philharmonic Society of New York, the Stadium Concerts, and the local offices of the Philadelphia and Cincinnati Orchestras. The International Composers' Guild also makes its offices with the Judson management now.

#### Frederick R. Huber Praised

Frederick R. Huber was praised highly by the public and the press following the success of a recent massed band concert in Druid Hill Park, Baltimore, which was attended by about 25,000 persons. Mr. Huber, who is municipal director of music, said the concert was given as an experiment, and that it proved of such interest that he plans additional similar concerts.

#### Hearings and Trials for Scholarships

Hearings and trials for the scholarships to be given by the Master Institute of United Arts, New York, will be held on September 23 at 2 p. m. and on September 24 at 7:30 p. m. The scholarships will include awards in all departments of the Institute, which embrace all arts, as well as several special awards to be given for the first time this season. Among the new awards are the Frederick Trabold scholarships to be given to the most worthy students in any department chosen by the directors. Other special awards include the Walt Whitman scholarship, an annual award founded in memory of Walt Whitman and providing a year's tuition in the sculpture department. The Nicholas Roerich scholarships, including two annual awards, each providing a year's tuition in painting, also will be awarded. Scholarships are given in the piano department, under the Louis L. Horch awards, and the cello department scholarships are provided by the Maurice Lichtmann scholarship. Two annual awards, each providing a year's tuition in department selected by the directors, are endowed by Corona Mundi, International Art Center, while special scholarships for women in any fields of art chosen by the directors have been endowed by the Curt and Florence Rosenthal scholarships.

This year, in addition to the regular awards, the Master Institute will provide special scholarships for blind students in piano, violin and cello. These scholarships have been

established after several years of remarkable experimental work with blind students in all branches of music. Through special methods, it has been found possible to give blind students a remarkable musical training, and to enable them to have a profession and an excellent medium of self-expression.

All scholarships given by the Master Institute are competitive and are awarded to those who seem best endowed to take full advantage of the opportunities received. The music and drama scholarships are awarded after trial before the jury of awards, while the scholarships in painting, design and literature are given upon the basis of original works submitted by the contestants.

#### APPLICANTS MUST APPLY BEFORE SEPTEMBER 15

Applications for scholarships must be made in writing before September 15 to the Master Institute of United Arts, 310 Riverside Drive, New York City.

In addition to its regular scholarships, this year the Master Institute is also presenting three special scholarships to the Southwest, as part of the movement to establish a cultural center in the Southwest. The scholarships include a year's tuition in music, painting and sculpture, and are in charge of Mrs. William Bacon of Dallas, Texas, and her associated clubwomen of the Southwest. Through these scholarships it is hoped to reach talented students who may eventually bring back to the Southwest the benefits of the opportunities which have been accorded to them.



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## ELSA ALSEN, DRAMATIC SOPRANO, RECEIVES OVATION AT PHILADELPHIA

Audience of 15,000 Fill Hall Four Hours Before Program Begins—Successful Isolde and Bruennhilde Also Hailed as One of the Biggest Attractions on the Concert Stage—Singer Receives Ten Recalls and Demonstrates That an Opera Star Can Be as Great a Drawing Card in Concert and Recital

The Public Ledger of Philadelphia, under date of August 24, gives much space to the orchestral concert given in that city on August 23 with Elsa Alsen, German prima donna soprano, as soloist, and Richard Hageman conducting. In big head lines the critic announced: "15,000 applaud at final concert of best season . . . Enthusiastic Audience fills Hall four hours before program starts . . . Conductor Hageman and Mme. Alsen, Soloist, Get Ovarations," and follows by saying, "Amid a scene of great enthusiasm and before a crowd estimated at not fewer than 15,000 persons, the symphony orchestra concerts came to a triumphant close."

"The soloist, Elsa Alsen, German dramatic soprano, was in exceptionally fine voice and sang with great dramatic intensity. Her first aria was *Dich Theure Halle*, from *Tannhauser*, and few soloists have received the enthusiastic approval of the audience which greeted her at the close of the aria. She responded with Bruennhilde's first aria from *Die Walkure*, a portion of which had to be repeated as a second encore. On her second appearance, Mme. Alsen sang *Geise, leise, fromme Weise*, from *Der Freischuetz*, giving a splendid interpretation as well as vocal rendition of Weber's great aria. In response to the demands of the audience, she sang Santuzza's aria from *Cavalleria Rusticana*. The audience recalled her many times and for a while it seemed as though she would have to sing it over again." (Signed) S. L. L.

Mme. Alsen, when seen after the concert, was in most exalted spirits. "Oh, it was wonderful," she said, "to see these myriads of people all looking up to me and 30,000 eyes focused at me from this enormous space. I felt as if each eye brought so many volts of electricity and I was filled with an enthusiasm which I have never known before. My voice as never before seemed disembodied and floated out over this sea of human magnetism that engulfed me personally and left but my spiritual self to tell the message."

"I have never witnessed so vast a body of persons with so attentive an attitude, and when I was told that they had gathered four hours before and had waited all that time, I knew the feeling that prompted the great silence and I was inspired. Do you know there was not a whisper from these thousands of people?"

### INTENDS REMAINING IN AMERICA

In reply to my question as to her future plans, Mme. Alsen said in most perfect English: "My plans are twofold—my professional plans and my private plans. My public plans are in the hands of my manager, Annie Friedberg, and from all appearances I will see much of your beautiful country during the winter and meet many of your delightful people, as she advises me that she has booked many concerts and recitals, that I am to sing in *The Messiah* and *Elijah*, and that I am also booked for a number of guest performances with one of the big opera companies. I am very glad, for I love to sing and I have found so much appreciation of my work in this country."

"My private plans, I am glad to say, are entirely my own, and I have decided to remain in America. I will revise the general order of things—live here and make short trips to Europe for "Gast Spiele" and concert tours, instead of living in Europe and making short visits to America to sing."

### HAPPY IN HER SUMMER SURROUNDINGS AND WORK

"Let me tell you what a happy and beneficial summer I have had. Since January of this year, you know I have been working with Joseph Regneas, and I have found him simply wonderful. I can not tell you how much he has helped me in bringing out my voice more fully, by giving me a firmer technical foundation, because you know a singer must always search and think and study, and coaching me in the tradition of oratorio and many old things I am continually adding to my repertory. Well! When spring came I embraced the opportunity of continuing my work with him in Maine and I have added so much to my store of knowledge that I face my audiences with a greater confidence of being able to please them than ever before in my entire career. And so you can imagine, perhaps, if you are an artist, how glad I am to have gone with him and studied, instead of to California where I intended to sing and which was my original plan."

And such a beautiful spot it is where Mr. Regneas lives. In front of the house one sees the Lake Sebago and just in the back is a lovely lake they call Panther Pond. I always

### SWIMS, ROWS AND CLIMBS

thought a pond was a little pool of water with some water lilies growing, and I never thought of such a pond and lilies without thinking of the beautiful swan gently moving around as in Grieg's lovely *Der Schwann*. But everything in your America—and soon my America—is on such a grand scale that this huge body of water, which would take a good walker perhaps eight hours to walk around, you call a pond."



Photo © Underwood & Underwood

ELSA ALSEN,

as she appeared in her successful New York appearances of Bruennhilde in Wagner's *Nibelungen Ring*.

"Well it is in this pond, where the water is clear as crystal, that every day I take a wonderful swim, and the water is so temperate that I may stay in as long as I like, and it is so refreshing. But before I go on, let me tell you, I row for an hour or so in a little round bottom boat, which I can make fly through the water. My boat and I have become such good friends—it almost talks to me. In the late afternoon I take long walks through the great pine woods with Miss Barbot, who is such a lovely accompanist and fine musician. It is all so uplifting that I can work every morning for four hours and accomplish more than formerly I could accomplish all day, and so I have been so happy working at Raymond all summer, and I will remain there until my season begins, early in September."

### THINKS MR. HAGEMAN A GREAT CONDUCTOR

"I must tell you what a fine conductor Mr. Hageman is," Mme. Alsen continued in her quaint way, with beautiful English diction. "He is a fine musician and any orchestra or opera company would be most fortunate to have him as their leader. He follows the voice just as exactly as if I were playing for myself. He gives you just the right support and never allows the orchestra to become noisy and interfere with the coloring the singer wishes to use in her interpretations. I was just as happy and confident singing my *pianissimi* with the orchestra under his baton as if I were singing with a pianoforte accompaniment. He is one of the really fine musicians and conductors of America."

### WILL SING BRUENNHILDE AND ISOLDE HERE AND ABROAD

I ventured to recall the tremendous success she had in New York City with the German Opera Company as Bruennhilde and Isolde, and the unusual enthusiasm of the press. "Oh! I do not intend to forsake my operas," she commented, "and I will sing all of my favorite roles again. Here I will be called upon for Isolde, the Bruennhildes in the *Nibelungen ring*, Senta in the *Flying Dutchman*, and perhaps a few others. In Europe, where I will make periodical visits, I will sing all of these and include many parts in operas which are seldom done in this country. I am now perfecting the part of Donna Anna in Mozart's *Don Juan*, and I hope to sing that also in my next European tour."

### OPERA IN ENGLISH

"Do you think these operas should be done in English in America?" I asked.

"Yes, I do," came the ready response, "and I will no doubt sing them here in English in the not distant future. I believe that, musically, through translations they will lose a little, but this will be more than balanced for the general audience through their understanding of the English text and their ability to follow the story. In France one hears all the operas sung in French, including all the German and Italian works. In Italy one hears all the operas sung in Italian, including all the German and French works. In Germany one hears all the operas sung in German, including all the French and Italian works. So I do not see why 'for the masses' all operas should not be sung in America in English. Of course it will take years to bring this about, as the good opera singers in America are those who have sung the operas abroad, inasmuch as there are yet but few opera companies in America and naturally the singers have had their experience singing their repertory in the tongue of the country where they have acquired their repertory. Thus, when engaged to sing here, naturally they sing in the language already acquired, but there will be many who in the future, even if at great labor and effort, will add the English text to their repertory."

### METROPOLITAN AND CHICAGO COMPANIES MUST CONTINUE

"I believe that the two great organizations in New York and Chicago must go on, as they are producing all the operas in the original language in which they are written. These organizations can afford to work on very ideal principles, engaging a great star from any corner of the world to come here and give a half dozen of her very best interpretations of her repertory. In this case, you see, the artist could not quickly prepare herself to sing in a strange tongue, and so these fine companies and the occasional star company brought from Germany, which no doubt will become a regular thing, will act as a sort of model for those companies which will sing the great works of the masters to the masses in all the large cities of the United States."

Mme. Alsen is a fine specimen of young womanhood, vivacious, sincere, buoyant and serious in her outlook on life and her life work. Health and good nature are two outstanding attributes, and the magnetic influence which she holds over her audiences in large auditoriums in concert as in opera one feels to a still greater degree with close contact.

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**ACROSS THE COUNTRY**

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

**Columbia, Mo.**—Three resignations from the faculty of the School of Fine Arts of the University of Missouri will be effective September 1. Erna Cavelle, assistant professor of voice, will be succeeded by Emma Griesel, soprano. Miss Griesel has been a member of the faculty of Bethany College, Lindsborg, Kan. She is a former pupil of Oscar Seagle. Roger Whitman, professor of violin, will succeed I. Tello, of the violin department. Mr. Whitman has been a pupil of Sevcik, Cesar Thomson and of Leopold Auer. He was a Fellow of the Juilliard Foundation and a winner of the first prize at Fontainebleau. Harold Logan, assistant professor of piano, a graduate of the New England Conservatory of Music and the Städtische Hochschule of Berlin, has resigned from the faculty of the School of Fine Arts. His successor has not been appointed.

Members of the faculty of the School of Fine Arts have departed for their summer vacations, the University having closed August 3. Dean James T. Quarles will spend a month camping in the Rocky Mountains. George Venable has motored to Michigan. Herbert Wall has joined the summer camp of Oscar Seagle at Schroon Lake. E. A. MacLeod will spend his vacation in Providence, R. I., and J. K. Sleeper will spend his vacation at a camp in Vermont. The fall term of the University will open September 18. L. W.

**Holyoke, Mass.**—A delightful program of piano music was given here recently by Helen Parker, pupil of Edwin Hughes of New York, who played an interesting group of numbers with excellent technical ability, sympathy and charm. Miss Parker was a former pupil of Haven W. Lunn who is delighted with her splendid work.

**Montgomery, Ala.**—John Proctor Mills entertained 300 or more men prisoners at Camp No. 4 on Mother's Day, assisted by Mrs. J. D. Kimmel, George Paul Rollin, Mrs. Eloise Neely, Mrs. J. M. Starke, Mrs. Upton Slingluff, Alvah Brown and Haden Barry. Mrs. James Haygood and Mr. Mills were the accompanists.

John Milton Panetti presented his piano students in a closing recital. He is at the head of the Shrine Chanters, also musical director at Clayton Street Baptist Church.

Father Campodonico, composer-priest, has been sent to Daphne, Ala., but it is hoped that he will be returned to this city, as musical people wish to organize a mixed choral club and have him as director.

Splendid recitals were given by the students of the Eilenberg Studio of Music at the close of the 1924-25 session. Mrs. Eilenberg is spending her summer in California.

Lila Edwards Harper, for many years assistant teacher of piano at the Eilenberg Studio, has opened her own studio for the new season.

Charlotte Mitchell Smith, who was taken ill after the performance of the St. Cecilia Mass, has fully recovered. Her husband, Clifford Guy Smith, has been teaching throughout the summer.

Eloise Neely assisted her vocal class in a splendid program recently, with Mrs. James C. Haygood at the piano.

Dora Strenfeld presented her students in several recitals. The vocal and piano students of William Van Pelt gave two excellent programs at the high school auditorium.

Eloise Reynolds Neely is spending the season in Hot Springs, Ark.

John Proctor Mills presented three advanced students in a program at his Montgomery studio. Mrs. Escue Dees Darden, lyric soprano; Mrs. Thomas McCain, and Florence Doggrel, pianists.

Annie May Borden presented her piano students in a closing recital at her studio.

Mrs. J. L. Brown presented her piano students in a recital in the auditorium of the Clayton Street M. E. Church.

Elizabeth Allen presented her piano students in a closing recital.

O Risen Lord, a sacred solo by William Arms Fisher, had its first public hearing in this city recently when Haden Barry, tenor, sang same, with John Proctor Mills at the piano, before the Men's Bible Class at Forest Avenue M. E. Church.

John C. O'Connell, father of Mary Frances O'Connell, has left the local paper as musical critic.

Mrs. A. C. Barret, teacher of piano, is studying in North Carolina during the summer. She closed her studio with a student recital.

Mrs. Wadsworth, of Oak Park, gave a students recital at the close of the season.

**Regina, Sask., Can.**—Sousa's Band at Regina's annual exhibition was a big drawing card. Thousands welcomed the musician whenever he appeared before the grand stand or in the stadium of the exhibition grounds. For a whole week he and his company were guests of the management, giving three performances each day, from July 27 to August 1 inclusive. July 31 was designated music day and scored a huge success. In addition to Sousa and His Band, community singing was one of the features. R. G. B.

**Portland, Me.**—The chief summer musical event was the thirteenth annual anniversary of the establishment of the Portland Municipal Organ Series, which took place at City Hall auditorium with organ numbers by Charles Cronham, the organist who succeeded Edwin H. Lemare, on the Kotschmar memorial organ; soprano solos by May Korb, coloratura soprano, and tenor solos by Charles Harrison of New York. The concert was largely attended and the artists were pleasurably received.

One of the best of the daily summer concerts was that of August 7 when Woton Zoellner, eighteen year old violinist, an Auer pupil, played two movements of Lalo's Symphonie Espagnole. He is spending the summer at Belgrade Lakes and has appeared on programs in several Maine towns.

**San Francisco, Cal.**—(See Music on the Pacific Slope.)  
L. N. F.

**Morgana Has Long Season at Metropolitan**

Nina Morgana will have a long season at the Metropolitan Opera House, beginning December 28. Miss Morgana will be with the opera until April 18, after which she will have a spring concert tour.

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The program was preceded by an address by Mr. Saenger in which he explained why it was that, though a champion of opera in English, he yet permitted acts to be sung in different languages. It was because some of the various students who came to prepare their operatic work in this class,

students present, who came from all parts of the States, he continued, saying that the language that has given to the world its greatest poets and authors, a language that was sufficient for a Shakespeare or a Milton, is certainly a fit medium for song. The first step towards the desired end is to create a love for the language itself. We should love our language as the French do theirs, as the Italians do theirs—"we should feel as the Spanish coachman did, who, when, in Madrid, I asked him in half-a-dozen languages if

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OSCAR SAENGER AND SOME MEMBERS OF HIS OPERA CLASS STARTING ON AN OUTING.

had prospective engagements to sing these parts in a certain language, which for that reason they were permitted to use at this performance. He then said that he hoped to see the day when all opera performances in this country would be sung in English, and addressing himself to the many

he spoke one or the other, answered with the utmost hauteur and disdain: "I speak Spanish!"

"We can only appreciate our beautiful language when we strive to use it correctly and musically—when every sentence we speak becomes a musical phrase," added Mr. Saenger. "This may seem to some of you exaggerated, but it is quite possible. We should instill into the minds of our little ones, from the day they begin to speak, not only a love for our language through hearing it beautifully spoken, but also the habit of themselves speaking beautifully and carefully. Children are naturally mimics, and more good, or harm, is done in the nursery than can be eliminated in years of later work in the studio. It is so easy to form, naturally, good habits of speaking and so difficult to accomplish this later, artificially. I assure you that a beautiful speaking voice is the foundation of a good singing voice. We should also combat and try to correct, everywhere we meet it, the erroneous impression that English is unsingable. All this would eventually create a desire for opera, as well as songs, in English. Why should all, or nearly all, our operas be given in foreign tongues?"

#### THE PERFORMANCES

Much applause followed Mr. Saenger's brief address and the program opened with the second act of Faust, the Garden Scene. The Marguerite, Sylvia Peterson, a Chicago girl with a beautiful soprano voice, sang and acted the part with good appreciation of the text and music. Verna Scott, of New York, was the Siebel. Here is a rarely beautiful mezzo-soprano voice, and Miss Scott's portrayal of this role, both vocally and histrionically, would compare favorably with the Siebels in our big opera companies. Martha was sung by Mrs. La Ferne Ellsworth with a quality of tone that made all wish to hear her in a role more capable of showing a lovely voice. The Faust, Stephen Carrier, a Welsh tenor, with a beautiful voice and a high C that will be the envy of his confreres when he appears professionally, sang like a true artist and received much applause for his rendering of the famous Cavatina. The Mephisto was sung by that sterling artist, George Walker.

This act was followed by the male trio and Death of Valentine, sung by Mr. Carrier (Faust), Raymond Leek (Valentine), and George Walker (Mephisto). This scene was brilliantly sung, the three voices blending admirably, and Mr. Leek was a most sympathetic Valentine, displaying a baritone voice of lovely quality.

The second scene given was the second act of Samson and Delilah, with Ethel Hottinger as Delilah, Frank Barden, Jr., as Samson, and Paul Flood, Mr. Saenger's assistant teacher, as the High Priest. Ethel Hottinger was an ideal Delilah. She brings to this part all the qualities necessary—beauty of voice, beauty of person, and rare histrionic ability. Frank Barden, with a fine, robust tenor voice and heroic figure, was a splendid Samson. Paul Flood, whose fine baritone voice was remembered from last year, when he sang a capital Rigoletto, was the High Priest, and both acted and sang the part with skill and intelligence. This act was given in a truly professional manner.

Next came the Habanera from Carmen, with Marie Simmelink, who was a bewitching Carmen. She is a splendid artist with a charming personality, and acted and sang superbly. The chorus was excellently sung by the entire opera class. The Toreador's song and chorus came next with



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Birger Beausang as the Toreador. He has a warm, rich, baritone voice and sang and acted the part convincingly, winning much applause. These scenes were followed by the entire last act of Carmen, with Carabella Johnson as Carmen, Carleton Cummings as Don Jose, Birger Beausang as the Toreador, Mrs. Lolita Carroll as Mercedes, and Leona Bakalar as Frasquita. Miss Johnson has a fine soprano voice and is a real Carmen. She gave a splendid portrayal of this tragic scene. Mr. Cummings has a tenor voice of great compass and power, which was displayed to much advantage in this scene. He is a gifted artist. The Mercedes and Frasquita did their parts excellently. Special mention should be made of the chorus, which was a really acting chorus, and sang with beautiful quality throughout these Carmen scenes.

The program came to a brilliant close with the Drinking Song and chorus from Cavalleria Rusticana, Mr. Cummings singing Turiddu, and Mrs. Ellsworth the part of Lola. Helen Chase supplied orchestral accompaniments at the piano in her customary brilliant and capable manner.

OSCAR SAENGER AS CONDUCTOR

Mr. Saenger, as usual, conducted these scenes in a masterly fashion, infusing into them real dramatic fervor, and creating the operatic atmosphere both for artists and audience until one forgot that this was only a public rehearsal of an opera class, and imagined himself in an opera house in the midst of a real performance.

Mr. Saenger will reopen his New York studios for the season 1925-26 on Monday, September 21. The examinations for the free scholarships will take place at the studios on September 19 and 21.

Floyd Franklin Jones Sings in Louisville

Floyd Franklin Jones, of Chicago, has been singing the leading tenor parts in the Music Stock Company of Louisville this summer. He has sung with success in Wild Flower, Katinka, Red Mill, Pom Pom, Sari and Spring Maid—the last three as vis-a-vis to Mitzi, who played the roles she originally created. Mr. Jones recently sang in Mme. Modiste with Mme. Olivetti in the title role. Gypsy



FLOYD FRANKLIN JONES,

Chicago tenor, who sang leads with the Durham Comic Opera Company this summer at Louisville.

Love was given with Phradie Wells, a young singer from the Metropolitan Opera, as the prima donna. The season was scheduled to close in Louisville with Fire Fly and Naughty Marietta, with Mme. Olivetti having the lead.

P. S. Durham is the manager of the organization, the Durham Comic Opera Company. The critics on the various dailies of Louisville lauded Mr. Jones' work throughout the season. One critic wrote: "Mr. Jones has a lyric tenor voice that audiences here have found decidedly beautiful and it might be interesting to know that several of the songs which have won the greatest applause in the light opera and musical comedies produced here have been the compositions, both melodies and words, of this young musician."

The reviewer on the Courier Journal stated: "Floyd Jones, whose tenor solos are ever a feature of the operatic attractions, had several opportunities, of which he made the most. His The Time, the Place and the Girl and Love Here Is My Heart were deservedly encored."

Liebling Artist-Pupils in New Engagements

Olive Cornell, coloratura soprano, is singing at the Stanley Theater, Philadelphia, beginning September 1. Ruth Matlock, soprano and ballet dancer, has been engaged to appear in the prologue to the new Criterion presentation, The Wanderer. Ann Balthy is singing for two weeks at the New York Cameo Theater. Joan Ruth, of the Metropolitan Opera Company, was the soloist with the Goldman Band at the New York University on August 22. Jessica Dragonette and Celia Branz are re-engaged for two additional weeks at Lowe's Theater in St. Louis, where they have been singing duets for the past three weeks. Virginia Choate Pinner, dramatic soprano, has been singing this summer with Franz Kaltenborn's Orchestra, Brigel's Band, Shannon Band, and New York City Police Band in Central Park. Miss Pinner recently gave a recital at Patchogue, Long Island.

Business vs. Musical Career

William A. Degnan, former pupil of Pietro A. Yon and Dr. Hugh A. Clarke of the University of Pennsylvania, has returned to the organ console. He soon will be heard as guest organist in one of Philadelphia's theaters. The young artist was required to assume the responsibility of his father's business due to the latter's illness and death. Though a lucrative enterprise the junior Degnan sold it and has returned to the musical world.

Zimbalist Completing Sonata

Efrem Zimbalist is completing a sonata for violin and piano which he will introduce early in the coming season.

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NEW YORK SEPTEMBER 3, 1925 No. 2369

That unlocking sound is the turning of keys in all the studios which now are being reopened.

Channel swimmers rank equally with persons who compete for long distance records in piano playing.

The season's outdoor music has farewelled officially in New York until next year. It fared very well this summer, thank you.

What with the mayoralty election and the reopening of the Metropolitan occurring at about the same time in November, one does not know to which to look forward with the greater expectation.

Berlin nationalist newspapers are getting excited about Bruno Walter's salary as musical director at the Municipal Opera House, because, they say, it is bigger than Hindenburg's, as president of His Majesty's republic. To which the left wing retorts that he is worth more, having won his artistic battles everywhere, while Hindenburg lost a whole war.

Another link with the past is broken. There died the other day in the city of Innsbruck, in the Austrian Tyrol, at a very advanced age, Rosina Swoboda, widow of a high Austrian official. Mme. Swoboda had been widowed twice. As a very young woman she was the wife of Friedrich von Flotow, composer of Martha.

Yes, the war is over. A festival of British music was held at Bad Homburg, Germany, August 24, 25 and 26, under the direction of Dr. Julius Maurer. The terms of peace—er, ahem! the items of the program, we mean—included works by Williams, Speaight, Bridge, Goossens, Bax, Purcell, Parry, Elgar, Quilter, Scott, Boughton, Bliss, Warlock, Laurence, Holst, Delius and Grainger. If ex-Kaiser Wilhelm heard the concert by radio in his Doorn exile, one wonders whether he wrote and thanked the organizers and performers.

There is a Swedish shoemaker of Winnetka, Ill., sixteen miles from Ravinia Park, who must make good shoes, because he calls on them every once in a while to stand a thirty-two mile walk and they seem to do it without particular strain. He has a large family to support and cannot afford to take the train. Whenever he knows that one of his favorite operas is to be given at Ravinia he closes shop about four o'clock and walks over there, leaving after the performance (about eleven), and making home the next morning around three. An opera-lover in the true

sense of the word! His latest excursion was to hear his countrywoman, Marie Sundelius, as Marguerite in Faust.

As forecast in the MUSICAL COURIER several weeks ago, in furtherance of the policy of making the coming opera season one of unsurpassed brilliance and splendor, the Chicago Civic Opera announces the production, for the first time in America, of the four-act opera Resurrection, by Franco Alfano. It will be sung in French. Alfano is one of the leading composers of Italy today, and head of one of the great Italian conservatories. The leading role will be sung by Mary Garden, providing her with what she considers one of her greatest parts. The work is based upon the well known novel of the same name, by Leo Tolstoi. There will be a brilliant supporting cast.

Cables from South America report the continued success there of the season under the musical direction of Tullio Serafin and of business manager Ottavio Scotto, the brilliant opening of which has already been reported in the MUSICAL COURIER. Gigli in particular has been a drawing card for the season. During the first part of the season he sang seven performances, including Martha, Tosca, Bohème, Andrea Chenier, Lorelei, to seven houses that were absolutely sold out. Among these was the gala night for the Prince of Wales, one of the most brilliant ever witnessed in Buenos Aires. One of the season's productions has been the new Zandonai opera, I Cavalieri di Ekebu, which was another brilliant success for Serafin and given with a cast which included Giuseppe de Luca, Adamo Didur and Angelo Bada from the Metropolitan Opera.

The September American Mercury carries an article on Walt Whitman and Italian music in which the author, Louise Pond, shows how many terms taken from the nomenclature of Italian music were woven into the Whitman poetry. There was a tenor named Bettini, of whose voice Whitman was very fond and whom he praised in some of the Letters from Paumanok in a way that shows he knew what he liked and understood what he was writing about: "After travelling through fifteen years' display in this city, of musical celebrities from Mrs. Austin up to Jenny Lind, from Ole Bull on to Conductor Benedict, with much fair enjoyment of the talent of all; none have thoroughly satisfied, overwhelmed me but this man. Never before did I realize what an indescribable volume of delight the recesses of the soul can bear from the sound of the honied perfection of the human voice. The manly voice it must be, too. The female organ, however curious and high, is but as the pleasant moonlight."

## HUBAY ALIVE

The MUSICAL COURIER is very glad indeed to be able to state that the notice of the death of the distinguished Hungarian violinist, composer and teacher, Eugen Hubay, which appeared first in the issue of August 6, was incorrect. Needless to say it was published in absolutely good faith and on the authority of a well known foreign newspaper, the Neues Wiener Tageblatt, which printed a despatch, dated July 13, giving the notice of his death as related in this paper, following it with a long editorial regretting the death of the master and a considerable biographical review of his life. The clipping in question had been sent on from Vienna to Gisella Neu, a former Hubay pupil, and was shown to the MUSICAL COURIER by her as a matter of news.

It was through Anna Lampkin, mother of another pupil of Hubay, Joseph Lampkin, who is now studying with the master at his summer home, a castle in Mosovce, Czechoslovakia, that the MUSICAL COURIER learned of the falsity of the report. Young Lampkin, in response to a cabled inquiry from his mother, wired that the report was false, and later a letter received from him, dated at Mosovce on August 8, stated that he had been playing billiards with Hubay the previous evening, so it is evident that the master is not only alive but also in good health. The MUSICAL COURIER has also had the fact of his being alive confirmed by its own European representatives and rejoices to learn that the report in the Vienna paper was inexplicably wrong. It also wishes Eugen Hubay many more years of activity in the profession to which he does such honor.

The MUSICAL COURIER also regrets having misled certain of its contemporaries which, finding the report in this paper and cognizant of the practically invariable accuracy of MUSICAL COURIER news, picked it up without taking the pains to verify it from any other source and, adding their own foreign datelines, printed the notice as if they had received genuine dispatches from abroad. The MUSICAL COURIER is really very sorry that the readers of these papers were thus inadvertently misinformed.

## WOMEN IN ORCHESTRAS

According to a special cable despatch to the Boston Transcript, Dame Ethel Smyth excites herself because women are excluded from the London orchestras. She is going to do something about it—talk, no doubt. One does not have to go to a garage to get free air, and if this dame—dame does not mean the same thing in England as it does in America—wishes to talk it is certainly her prerogative. But that her talk will lessen the proper respect the Anglo-Saxon has for women we do not believe.

Sir Landon Ronald says that he does not consider the life at all suitable for women. He is quite right, it is not. The life of an orchestra player is one of great strain, physical and emotional, and there are very few women able to stand it.

Women seem to feel that to be excluded from certain professions is a reflection on their ability. It is nothing of the kind. It may be a reflection on their physical strength, but even that is not certain. It is rather—let us hope—a feeling of decency on the part of the male half of the population which revolts at seeing women placed in positions where physical force and endurance are required.

But, says the reader, orchestra playing is not to be compared with the work of the hod carrier or the farm laborer! Well, perhaps not. Yet few people realize the purely physical effort expended in a symphony concert or a grand opera, especially Wagner. The bow arms of the string players, and the lungs of the wind players, have about all they can do, and even among the men the less vigorously constituted generally drop out in time. There are few weaklings in the modern orchestra.

It is really surprising that the tone of the players does not weaken during the performance. If the players were women it probably would. One cannot believe that it would be possible to find any large number of women of such physical proportions that they could endure without flagging.

The fact is, too, that the same considerations apply to solo players. There are fewer great virtuosi among women than among men for the simple reason that women generally lack the physical force necessary to sustained virtuosity. It is not a question of talent or ability. It is simply a question of power to move audiences by robust tone used properly in the interpretation of music. An audience likes to feel reserve force in a player. The public fails to respond to the player, male or female, who is evidently straining every nerve and muscle in the accomplishment of his task. After all, play must be play, not work.

Can women make a tone as big as the tone made by the men? Well, some of the orchestra leaders who exclude the women say they can not. Yet there appear to be virtuosi among the women whose tone is equal to that of the average male virtuoso. Certainly one does not feel that these splendid woman players lack anything either in tone or technic.

But is the tone actually as great? That is a question it would be quite impossible to answer without actual tests.

If we may hazard a guess we would suggest the possibility of a certain relativity in the art of successful women players—and an absence of such relativity in some who fail.

But this, it must be noted, has little or nothing to do with the question of the woman in the orchestra. In her case the matter is far more mechanical. She is required to produce a certain result, and her personality, however attractive it may be, adds nothing whatever to the ensemble.

One curious feature of the problem is that there are—in America at least—more girls studying music than boys. Whether the girls grow up to be competent professionals or not we have no means of knowing. Very few of them appear to be employed at orchestra work, though there are a few hotel and café orchestras made up wholly or partly of the fair sex. There has been some talk, too, of organizing a full symphony orchestra of women. It would be interesting to know to what extent it would be possible, and how it would compare with the male organizations. The plan has its merits at all events and would seem more reasonable than to open to women the doors of our standard organizations.

Dame Smyth has a hard row to hoe!



## VARIATIONS

By the Editor-in-Chief

The current American Mercury has an interesting article—among other interesting ones—called "Wait Whitman and Italian Music." It is by Louise Pound. Even those who never have read Whitman may remember his oft quoted line, "I hear America singing," and surely they are not cynical enough to think that he meant the song of the dollar. The Pound thesis rests on the premise that the chief influence in the shaping of Whitman's free verse was music. His writings reveal only a few mentions of sculpture, painting or books. On the other hand, his pages are filled with references to music, and chiefly to that of Italian grand opera. He borrows constantly from its nomenclature. In New York, New Orleans and Havana he had press passes to the performances and hardly ever was absent from them, and in the metropolis he visited also the concerts by soloists, bands and orchestras. His delight in good music remained strong until the end of his days. As late as 1880, says our author, Whitman expressed his unusual pleasure at hearing Beethoven's septet in Philadelphia. In an early work, Specimen Days, he testifies to his love for Sonnambula, I Puritani, Freischütz, Huguenots, Daughter of the Regiment, Faust, Étoile du Nord, Ernani, Rigoletto, Trovatore, Lucia, Favorita, Lucrezia Borgia, Don Pasquale, William Tell, etc. He heard Alboni, "every time she sang in New York and vicinity," Grisi, Mario, Badiali, "the finest baritone in the world," and Jenny Lind. Among the Whitman experiences were also Ole Bull and Conductor Benedict.

The poet's chief hero, however, was the tenor Bettini, totally unfamiliar to most music lovers now, even as a name. Of him Whitman eulogized: "None have thoroughly satisfied, overwhelmed me but this man. Never before did I realize what an undescrivable volume of delight the recesses of the soul can bear from the sound of the honeyed perfection of the human voice. The manly voice it must be, too. The female organ, however curious and high, is but as the pleasant moonlight." One wonders how Whitman would have compared Bettini with Caruso.

Whitman's poem, A Dead Tenor, from Sands of Seventy, is quoted in the article we are discussing:

As down the stage again,  
With Spanish hat and plumes, and gait inimitable,  
Back from the fading lessons of the past, I'd call, I'd tell and own,  
How much from thee! the revelation of the singing voice from thee!  
So firm—so liquid—soft—again that tremulous manly timbre!  
The perfect singing voice—deepest of all to me the lesson—trial and test of all:  
How through those strains distill'd—how the rapt ears, the soul of me absorbing  
Fernando's heart, Manrico's passionate call, Ernani's, sweet Gennaro's,  
I fold thenceforth, or seek to fold, within my chants transmuting,  
Freedom's and Love's and Faith's unloos'd cantabile,  
(As perfume's, color's, sunlight's correlation:)  
From these, for these, with these, a hurried line, dead tenor,  
A wafted autumn leaf, dropt in the closing grave, the shovel'd earth,  
A memory of thee.

Again, in Proud Music of the Storm, these selected passages are characteristic of the Whitman tonal trend:

A festival song,  
The duet of bride and bridegroom, a marriage-march  
And with it every instrument in multitudes,  
The players playing, all the world's musicians,  
The solemn hymns and masses rousing adoration,  
All passionate heart-chants, sorrowful appeals,  
The measureless sweet vocalists of ages,  
And for their solvent setting earth's own diapason,  
Of woods and winds and mighty ocean waves,  
A new composite orchestra,

Tutti! for earth and heaven;  
(The Almighty leader now for once has signal'd with His wand.)  
The tongues of violins, English warbles,  
Chansons of France, Scotch tunes . . . and o'er the rest,  
Italia's peerless compositions.

Across the stage with pallor on her face, yet lurid passion,  
Stalks Norma brandishing the dagger in her hand.

I see poor crazed Lucia's eyes' unnatural gleam,  
Her hair down her back falls loose and dishevel'd.

I see where Ernani walking the bridal garden,  
Amid the scent of light-roses, radiant, holding his bride by the hand,  
Hears the infernal call, the death-pledge of the horn.

I hear those odes, symphonies, operas,  
I hear in "William Tell" the music of an arous'd and angry people,  
I hear Meyerbeer's "Huguenots," the "Prophet," or "Robert,"  
Gounod's "Faust," or Mozart's "Don Juan."

Wagner did not appeal to Whitman, even though his friends insisted that "the new music should be fundamentally congenial to him." His answer was: "I was fed and bred under the Italian dispensation. I absorbed it and probably show it."

The author quotes liberally to show how Whitman incorporated his technical musical knowledge into his diction. Here are some of the lines:

the baritone singer singing his sweet romanza, nor that of the men's chorus nor that of the women's chorus  
—A Song for Occupations.  
Now list to my morning's romanza,  
So tell I my morning's romanza  
—Song of the Answerer.  
I hear bravuras of birds  
—Song of Myself.  
Not you as some pale poetling seated at a desk lisping cadenzas piano  
—Eighteen Sixty-One.

The aria sinking,  
All else continuing, the stars shining,  
—Out of the Cradle Endlessly Rocking.  
Fingers of the organist skipping staccato over the keys of the great organ  
—Song of the Broad-Axe.  
Bright has the day been, and my spirits an equal sforzando  
—Specimen Days.  
I fold thenceforth, or seek to fold, within my chants transmuting,  
Freedom's and Love's and Faith's unloos'd cantabile.  
—The Dead Tenor.  
To flutes' clear notes and sounding harps' cantabile  
—Proud Music of the Storm.  
See my cantabile! these and more are flashing to us from the procession  
—A Broadway Pageant.

Now finalé to the shore,  
Now land and life finalé and farewell.  
—Now Finalé to the Shore.

Other examples are:  
The ever-tending, the finalé of visible forms  
—Starting from Paumanok.  
Do you suppose I could be content with all if I brought them their own finalé?  
—Faces.  
I sing the endless finalés of things  
—Song at Sunset.  
A word I give to remain in your minds and memories  
As base and finalé too for all metaphysics  
—The Base of All Metaphysics.  
Both with Science and con amore  
—Democratic Vistas.  
No dainty dolce affetuoso  
—Starting from Paumanok.

Tutti, for earth and heaven;  
(The Almighty leader now for once has signal'd with His wand)  
Composers! mighty maestros!  
And you, sweet singers of old lands, soprani, tenori, bassi!  
To you a new bard, caroling in the West,  
Obeisant sends his love.  
—Proud Music of the Storm.  
I hear of the Italian boat-sculler the musical recitative of old poems.  
—Salut du Monde.  
As I watch the bright stars, I think a thought of the clef of the Universes and of the future.  
—On the Beach at Night Alone.

Whitman refers to his own work never as writing, but always as "singing," "carolling," "chanting," "song," "vocalism," "trilling," etc.

Very well put is Louise Pound's conclusion: "To reiterate Whitman's whole conception of poetry, on the side of expression and delivery, seems to be colored by the pose of the singer, or in less degree by that of the actor or the orator, out at the footlights, reaching his audience with his voice. There is even a considerable visual resemblance between the pages of Whitman's poetry and the pages of operatic librettos. To him poetry is always song and the poet always a singer, a warbler, or a chansonnier. This is the underlying view even in 'I sound my barbaric yawp over the roofs of the world.' To most nineteenth century poets poetry is something written and it has circulation by being read. One is reminded of Tennyson's 'one poor poet's scroll.' To Whitman poetry is something uttered. He writes as one seeking to achieve his effects through the living voice."

The father of a gifted child violinist who plays in public, has made an important musical discovery. He says: "In the case of a young artist, the best thing his or her parents can do to please the manager is to die."

Among the musical saints—Saint-Saëns.

Many years ago Moriz Rosenthal wrote a waltz for piano and attended a concert at which it was to be played by a brother keyboard artist. When the performer had finished the piece, Rosenthal, who sat in the front row, applauded like mad, and the audience joining in, the waltz had to be repeated. Later, in the green room, the following conversation took place:

Player: "How did you like my version of your composition, Moriz?"

Rosenthal: "Not at all. The interpretation and the execution were execrable."

Player: "But you applauded enthusiastically and led the public in demanding a repetition."

Rosenthal: "Ah, yes, but, you see, I like my waltz and wished to hear it again."

The programmatic headings in the score of Richard Strauss' Alpine Symphony are: Night, Sunrise, The Ascent, Hunting Horns in the Distance, Entrance Into the Forest, Strolling by the Brook, At the Waterfall, A Vista, In Flowery Meadows, On the Alm, Through Thicket and Briers on the Wrong Path, At the Glacier, Dangerous Moments, Vision, Mists Rise, The Sun Is Gradually Overcast, Elegie, Stillness Before the Storm, The Thunder Storm, The Descent, Sunset, Dying Sounds, Night. Richard forgot several chapters that are necessary to make an Alpine Symphony complete. They are: Surprise of the Colorado traveler to find that his home mountains are as picturesque as those in Switzerland, Remarks of the Hotel Help After Receiving Too Small a Tip, Ascending the Rigi and Getting Up at 4 a. m. for a View of the Sunrise Only to Discover that the Morning Is Foggy and Old Sol Nowhere Within Sight, Graduation Day at the Waiters' School in Geneva, Distant Glimpse of Swiss Cheese Orchards, Tourists from Paducah, Ill., and Barstow, Cal., trying to pronounce "Zurich" correctly, so as not to make it sound like "Sewerage."

Miranda and Myrtilla are discussing the Opera. The scene is the veranda of the Belle View Hotel, at any popular summer resort:

Miranda—"If there's one thing I miss in the summertime it's grand opera, don't you?"

Myrtilla—"You bet."

Miranda—"Aside from the singing, I think opera has a broadening effect."

Myrtilla—"Sure. Say, talking about being broad, what do you think of Sue? She weighs a hundred and eighty. Ought to do something for it, don't you think?"

Miranda (herself stout)—"What's the odds, so long as she's healthy. It doesn't seem to hurt opera singers any. Look at Mimi in Parsifal."

Myrtilla—"Do you mean the woman Parsifal refuses to kiss because he says it's too much like kissing his mother?"

Miranda (triumphantly)—"That one's name isn't Mimi; it's Kurwenal."

Myrtilla—"That's right. I never could remember those Italian names."

Miranda—"I love Parsifal best of all the new operas."

Myrtilla—"Why, you foolish; it's an old opera written hundreds of years ago."

Miranda—"Oh."

Myrtilla—"Can't you hear it by the music? It has no tunes."

Miranda—"That's so. Why don't they put some of the good numbers in it, like The Anvil Chorus and that thing in Aida, where Martinelli puts his hand to his heart."

Myrtilla—"You mean Bestial Aida?"

Miranda—"Yes. Doesn't he sing it wonderfully?"

Myrtilla—"Well, I heard De Luca do it just as well one time—in fact, I came in too late to look at my program, and I thought it was Martinelli."

Miranda—"Which of the two is the loudest singer, would you say?"

Myrtilla—"It's a matter of opinion. I think it's a tie."

Miranda—"I just cry when those tenors do that sobbing in the Pagliacci clown scene."

Myrtilla (enthusiastically)—"So do I. (Reflectively) Say, what do they cry about, anyway?"

Miranda—"Because the daughter won't marry the hunchback."

Myrtilla—"Is Lucrezia Bori his daughter?"

Miranda—"Well, of course. Who did you suppose she was?"

Myrtilla—"I didn't know. I always get mixed up in those opera stories."

Miranda—"The Wagner plots are the ones to mix you up. It took me ages to get familiar with them."

Myrtilla—"They're too much alike to suit me. Every one of them's got a Siegfried and a Hildebrunn."

Miranda (calmly)—"You mean Brinnhulde."

Myrtilla—"Well, Brulhinde, then; and a—(excitedly)—say you were wrong about that Mimi. It's not a girl—it's one of the men in Wagner—in Tannhäuser, I think—the one with the spear."

Miranda (thoughtfully)—"You're right, but his name is not just Mimi. It's something like that, I'll admit. Well, what's the difference, anyway?"

Myrtilla—"That's what I always say. It's the singing one goes to hear, and, of course, the educational influence and all that sort of thing. For instance, I never knew before I heard it in opera that the Toreador song is in *Trovatore*. I thought it was just a piece of music like *Hearts and Flowers*, or something like that."

Miranda—"Wouldn't that make a fine selection in grand opera? I'm going to write to Gazzza-Cassasi and ask him to put it into one of his operas."

Myrtilla—"He won't pay any attention to you."

Miranda—"Oh, yes, he will. We've been Saturday matinee subscribers for two years. He wrote me a letter once."

Myrtilla—"What's the joke?"

Miranda—"No joke. Some woman in front of me had complained to him that I take caramels to the matinees and that it annoys her to have me take off the papers while the music is playing. What do you think of that?"

Myrtilla—"Some people have their nerve. What did you do about it?"

Miranda—"What did I do? You know me. I wrote right back to Gazzza-Cassasi and told him that he must be mistaken, for I never had eaten caramels at the Opera but only fudge and Jordan almonds."

Myrtilla—"Good for you."

Miranda—"I always try to eat them when the orchestra is playing loudly, but you know how it sometimes stops suddenly or drops down low—"

Myrtilla—"Do I? I should say I do. I went to see one of those operas by Mozart, and I had some peanut brittle I had bought at Huyler's, and I had to wait almost an hour before a part came loud enough so that I could dare to break it."

Miranda—"Talking of candy, what do you like better, The Chocolate Soldier or Faust?"

Myrtilla—"Faust's got pretty music."

Miranda—"Yes, but stolen, every note of it. I've heard it in restaurants thousands of times."

Myrtilla—"Isn't that cafe scene funny, where she pushes over the table and dishes onto the old man?"

Miranda—"What's that in?"

Myrtilla—"I don't know, but I've heard Alda in it. She dies at the end because she's cold and has no muff. Don't you remember? There's snow in one of the acts. And they play Mascagni's *Intermezzo* before the curtain goes up."

Miranda (after a pause)—"I'll bet lots of people go to the Opera just because they like to be seen there and haven't the faintest notion of what it's all about."

Myrtilla—"I've often thought about that."

Miranda—"Dozens of them don't even know, for example, why Wagner's heaviest operas are called the Ring and which of the Ring operas comes between *Lohengrin* and *Walküre*."

Myrtilla (nervously)—"You know, of course."

Miranda—"Of course, I do. The Ring operas are so called because they form a chain or a ring. The Ring opera that comes between *Lohengrin* and *Walküre* is *Tristan and Isolde*."

Myrtilla (timidly)—"I thought it was *Meistersinger*."

Miranda (quickly)—"You're right. It is *Meistersinger*. But all those German names sound alike, don't they?"

Myrtilla—"Very much."

Miranda (after a pause)—"Play a set of tennis?"

Myrtilla—"You bet." (They leave the veranda.)

LEONARD LIEBLING.

### LUCKY PORTLAND

The final concert at the Stadium last Sunday evening must have assured Willem Van Hoogstraten of how he stands with the New York public that visits the Stadium concerts. The huge place was filled to the last seat and hundreds stood, making an audience of some 12,000 or more to hear the Philharmonic leader and his men do the final request program, which contained only the Tchaikowsky *Pathétique* and the Beethoven Fifth. And with this concert Mr. Van Hoogstraten was taking his leave of New York until next season for he has just accepted the position as permanent conductor of the Portland (Ore.) Symphony Orchestra for the coming season. The Portland directors have indeed made a happy choice in securing so sound and broad-minded a musician and so competent a conductor to direct their orchestra. He is just the sort of man who can take this young organization, which is being put on a permanent basis for the first time, weld the players together and build up an orchestra which in a few years will be fit to compare with the other first class symphony orchestras of the country. The *MUSICAL COURIER* wishes Mr. Van Hoogstraten the success which it knows he is sure to win in his new post. Portland is heartily to be congratulated upon having secured his services!

### WORCESTER'S FESTIVAL

That venerable institution, the Worcester County Musical Association, which has during its lifetime conducted sixty-five Worcester Festivals, in sending out the announcement of its sixty-sixth festival, October 7-10, encloses with it a cry for help:

The Worcester Music Festival is at the parting of the ways. It cannot be continued without the financial support of the public. The expenses of maintaining the organization, training the chorus and employing competent conductors, orchestra and artists exceeds any possible receipts from the sale of tickets. Worcester is not unique in this respect; every musical organization is facing the same problem. If this old Worcester institution is to be saved, we need the financial help of many hundred public spirited citizens. Will you be one?

This year will determine whether there is enough general interest to continue the Festival. A small contribution is necessary from about eight hundred subscribers who are willing to continue their subscriptions on an annual basis in order to assure the management of the necessary support. Will you manifest your interest now? Do not delay until it is too late.

What is the real trouble? It lies not in any absence of interest in music on the part of Worcesterians, but on a certain lack of communal spirit and pride which seem to have attacked the city and particularly the city fathers. The fact is that Worcester has no place to hold the festival. It runs along with old Mechanics' Hall, condemned years ago as unsafe but still used despite that—the only available place. This hall seats only 1,800, hence the financial straits of the festival. With sold-out houses at every concert it still cannot pay expenses. Further, it has lost the interest of many citizens who are perfectly willing to be associated with the festival and to attend but have become discouraged because of the difficulties incident to purchasing the small number of tickets available. There is no need of all this, either. Public spirited citizens have agreed to finance a large proportion of the cost of a fine municipal auditorium, such as the neighboring city of Springfield has, if the city will undertake its share of the cost. But the City Commission does nothing. It is too bad to witness so valuable and venerable an institution as the Worcester Festival on the way to destruction just because there is, on the part of certain elements, a lack of appreciation of the value of art and culture to the community at large that is as deplorable as it is astonishing in the year 1925. The Festival Association has done its best by building up its chorus to a very high standard under the direction of Albert Stoessel and by engaging the best artists available for soloists. Now it is up to the city.

### THE GOAT GOTTEN

We appear, to use the homely, everyday expression, to have got the goat of the editor of the Australian Musical News, whoever he may be, for he writes with a persistent anonymity that has probably saved him considerable trouble in the course of his career. In the issue of June 11, 1925, we published the following paragraph: "Just for the benefit of the editor of the Australian Musical News, we announce that the *MUSICAL COURIER* will this summer publish some more of the original, entertaining cartoons by Johan Bull. Doubtless the editor of the A. M. N., who likes these cartoons, will steal them again for his fall issues without a word of thanks or credit, as he has previously done. So we beg any Australian reader who may see cartoons by Johan Bull in that magazine to supply the missing credit line, 'From the *MUSICAL COURIER*.' We thought this would strike home and perhaps bring out a reply. Here is the elegant paragraph which appeared in the July issue:

When you are on to a good lie, stick to it more closely than you would to a religion. That is evidently the maxim of the *MUSICAL COURIER*, of New York, an over-pretentious journal which has not yet been game to respond to the challenge to reveal its net circulation to the world. Again it accuses me of "committing the meanest sin in journalism," that of using its articles without acknowledging them. Again I give it the lie direct, because there is no room in the Australian Musical News for piffle. In doing so, I may point out that there is at least one meaner sin in journalism that it seems to have forgotten. Reference back to certain court proceedings brought once upon a time by that high-minded musician, Ignaz Paderewski, would perhaps revive the moribund memories of the *MUSICAL COURIER*'s editing squad. The whole ethic of the dull-witted New York journal is expressed in the whine for advertisements which decorates the leading article in the issue in which it repeats its slander on this magazine and ignores the many home-truths that I brought forward for its own improvement.

We are not going to give anybody the lie but will mention a few facts for the benefit of the gentleman in the Antipodes with the lurid pen, a cheerful disregard of facts and possessed of the unethical habit of stealing things for his paper. Fact number one is that the Australian Musical News has repeatedly lifted matter from the *MUSICAL COURIER* without permission, with no acknowledgment to the author or to this paper; fact number two is that Paderewski has never been involved in any court proceedings

with this paper; fact number three is that we are perfectly frank in soliciting advertisements from anyone whom we think would be benefited by advertising in the *MUSICAL COURIER* (one wonders if the A. M. N., which carries advertisements of everything from dandruff cure to floor polish, exists on its subscription list alone); and fact number four is that we are not dull-witted. This we are perfectly willing to leave to the consensus of opinion of our readers, or even the readers of the Australian Musical News—if there be such.

### TUNING-IN WITH EUROPE

Post festum, so to speak, it leaks out that not only Hitler, of Munich "Putsch" fame, but also Little Willie Hohenzollern were present at Bayreuth. To both of them we recommend for summer reading the letters of Richard Wagner to Judith Gautier, now being published in France. In them he declares that he no longer understands nationality, that he loves the French, and that he admires them for their patriotism, having none himself. He also mentions "cette population stupide qu'on appelle des allemands."

\* \* \*

The annual report of the Hallé Concerts Society of Manchester, England, after twenty-three subscription concerts and fifty-two extra engagements, shows a difference between income and expenditure of \$385. Wallowing in deficits of \$100,000 and over, we may look with pity on the smallness of this sum, but there is one thing to be said in favor of Manchester: the balance is on the right side! I wonder whether there isn't an esoteric relationship between balance-sheets and musicality?

\* \* \*

In Naples they recently produced a posthumous opera by Leoncavallo, *La Maschera Nuda*, which, according to report, was received "with every mark of favor" by a large and distinguished audience. If the heroine is what the title cracks her up to be, the music needn't be any better than that of Zaza or *The Roland of Berlin*!

\* \* \*

Says Sir Ignace: "... I have never expected miracles, nor expected to please everybody, and so I have never felt hurt by adverse criticism. If I displeased some critics I knew I had failed to reach the lofty standards that guided their judgment, and I did my best to improve. Honestly, I worked very hard." How sweet is humility in the mouths of the great!

\* \* \*

A schism threatens the British Labor Party even before it reaches the safe governing majority to which it aspires. The conflict is not about Socialist principles but about the Socialist song. Ramsay MacDonald says The Red Flag is not good enough, the tune being O Tannenbaum, alias Maryland, My Maryland. One of the more radical leaders, on the other hand, says it is "good enough for us," with the implication that if Ramsay doesn't like it he can—well, you know. The very future of England is in the balance, it seems.

\* \* \*

"It was a real regret that we did not hear Sigrd Onegin at Covent Garden this year—a lovely Gilda" (Daily Telegraph). Wonder who transposed the opera for her?

\* \* \*

From far-away Buenos Aires a letter flutters to my London desk. It is from Ernest Ansermet, whose orchestral vicissitudes I related in this column some months ago. The Buenos Aires Orchestra, he writes, has not received all the expected subvention (one never does expect the expected to happen, quite) but "it has made some progress on last year, and we always have the hall full—la salle pleine. Which is more than many another orchestra nearer home can boast!

\* \* \*

Musicians, and especially creative musicians, certainly score a high average in the sense of humor. Even Brahms, grumpy as he was, was fond of his little joke. When Bülow, in order to make Berliners appreciate it, insisted on playing Beethoven's ninth symphony twice, Brahms called it the "eighteenth symphony."

\* \* \*

Heinrich Grünfeld, who tells this story, also tells of an occasion when the joke was on Brahms himself. He was in a party, playing cards, and grouching, as usual. The whole evening he had a sour face until someone got tired of his scolding and called him "the greatest *Schimpfoniker* (from *schimpfen*—to abuse, or revile) of the present day." C. S.



## CINCINNATI'S SUMMER ORCHESTRA CONCERTS END

### Few Musical Activities Until Late This Month—Notes

CINCINNATI, OHIO.—With the ending of the eight weeks' season of the Summer Symphony Orchestra, under the direction of Frank Waller, Cincinnati's summer musical activities have come to a dead stop. The final concert given by the orchestra came on August 15, while the summer school sessions at the Conservatory and the College of Music closed on August 1. Aside from the band concerts given under the auspices of the Park Commissioners, musical Cincinnati will be in a quiescent state until late in September.

The orchestral concerts were given in the pavilion at the Zoological Gardens, where summer opera held sway during the past five seasons. Had the weather been more clement the concerts would doubtless have been more successful from the standpoint of attendance, for Mr. Waller has been one of the most popular conductors who has visited the city in many seasons. As a designer of programs he has proved himself to possess unusual ability, and his taste in such matters has been beyond question or criticism.

Under his direction the orchestra has given about seventy-two programs, which leaves out of the count the matinee performances directed by William Kopp. Two exceedingly interesting programs of American music were given, and scattered through the eight weeks were Wagner evenings, opera evenings, etc. Friday of each week brought with it a program which included a symphony.

As a conductor Mr. Waller has made a deep impression on his public through the sincerity of his readings and the quality of his musicianship. His conducting is remarkably free from mannerisms. When one considers the fact that it was almost impossible to find time for rehearsals, his achievements are all the more notable.

Of the various soloists who were heard, Fred Patton achieved the greatest success. He was heard during the fourth and the eighth weeks of the season. Quite a number of local musicians were heard during the season, with varying degrees of merit being shown. Mary Margaret Fischer, pupil of Minnie Tracey, was the only one to be re-engaged, her second appearance being with Fred Patton in a series of duets.

### CONSERVATORY SUMMER SCHOOL ENDS

Summer school at the Cincinnati Conservatory of Music closed August 1, after one of the most successful terms of its fifty-nine years of operation. The session, which started June 22, was largely attended, not only by teachers and those employed during the rest of the year, but also by winter students who wished to take advantage of this opportunity to continue their studies. Representatives of twenty-three states and of three foreign countries were enrolled at the Conservatory during the six weeks. Almost the entire personnel of the faculty remained for the summer term, and by the addition of several well known and able pedagogues the Conservatory was able to continue its policy of keeping open all departments of study during the entire session. Some of the teachers specially engaged for the term were Mme. Maria Carreras, who gave a master class in pianoforte; Thomas James Kelly, who gave a master class and a normal class in voice culture; Bruce A. Carey, Philadelphia choral conductor; Harold Frederick, organist of St. Paul's Cathedral, Cincinnati; Bristow Hardin, of Norfolk, Va., who taught piano; A. R. Kratz, director of instrumental music in the Cincinnati high schools; and August Schaeffer, member of the Cincinnati Symphony Orchestra, and band leader; and Mrs. Nelle I. Tallentire, music supervisor.

A recital by Mme. Maria Carreras, concert pianist, who gave a master class at the Conservatory this summer, was an auspicious beginning for the series of concerts given by members of the faculty at this session. The concert was attended by a capacity audience, and comment on Mme. Carreras' performance was unanimous in its praise. On July 3, Julian de Polikowski, accompanied by Dr. Karol Liszinski, also of the artist faculty, was heard in a violin recital. A recital for viola and piano was given by Peter Froelich and Thonie Prewett Williams, July 7. Mrs. R. Saylor Wright, soprano, a pupil and assistant of Dan Beddoe, gave a program assisted by Francis Wolfe, 'cellist, and Thonie Prewett Williams, accompanist. Mr. Beddoe himself was heard two days later, on July 10, in one of the most popular musicales of the season. Expressing Willie, Rachel Crothers' comedy, was read by Helen May Curtis, of the department of expression. Albert Berne's pleasing baritone was heard, July 15, in a recital of well chosen and beautifully sung compositions. He was aided by a peerless accompanist, Augustus O. Palm. The potentialities of choral work were realized in a concert given July 17, when the choir of the First Protestant St. John's Church, under the direction of John A. Hoffman sang at the Concert Hall. June Elson Kunkle and Eleanor Walker Mackay, students in Mr. Hoffman's class in vocal culture, assisted at the performance, which was acclaimed as one of the best of the year.

The closing week was marked by several musical events of unusual character. The first of these was the concert, on July 27, by the chorus of the summer school, directed by Bruce A. Carey. The work of the group was a striking revelation of the results which could be produced in a short period of training through earnest and intelligent study under a conductor of exceptional talent and ability. A further demonstration of the results obtainable in six

weeks' time was given July 29, by the pupils from the courses offering class instruction in orchestral instruments. Members of the brass class, taught by August Schaeffer; the violin class, taught by A. R. Kratz, and the clarinet class, in which Burnett C. Tuthill is the instructor, participated. The following day a similar exhibition was given by pupils of Mrs. Blanche Kahler Evans, whose method of class instruction in piano is used in the Cincinnati schools. The course was given for supervisors and teachers of music, and the demonstration showed the advance made by children of seven years and that of high school pupils in their first and second term of six weeks' instruction.

### NOTES

An unscheduled and more or less informal recital was given on August 15 by Arnold Thorold of Geneva. On this occasion Mr. Thorold broke a silence of nine years, singing lieder of Mahler, Strauss and Schumann to a few musicians in the music room of Mr. and Mrs. Frederick F. Downs.

The summer school of the College of Music closed August 1 with four graduates from the Public School Music Department—Margaret D. Price, Julia R. Kelsey, Mrs. Wilma Lee Poynter and Ralph W. Price.

Dr. Albino Gorno, dean of the Cincinnati College of Music, is spending his vacation in Stamford, N. Y. Signor Lino Mattioli, of the college, is summing in Atlantic City.

Dr. Sidney C. Durst, head of the theory and composition department of the College of Music, is now in Ponta Delgada, in the Azores where he is making some interesting research in Portuguese Music. S. T. W.

### Fairmont Park Season Closes

The fourth season of the Fairmont Park Symphony Orchestra closed on August 23 after the most successful year of its existence. This organization is maintained by the City of Philadelphia during a portion of the summer to give concerts in the Lemon Hill auditorium in Fairmont Park, the concerts being entirely free to the public. This season the orchestra concerts lasted for six weeks, the series being under the management of Louis A. Mattson, assistant manager of the Philadelphia Orchestra, who has had charge of the concerts since they were inaugurated.

There were three conductors this season, Alexander Smallens, conductor of the Civic Opera Company of Philadelphia; Henry Hadley, assistant conductor of the New York Philharmonic Orchestra, and Richard Hageman, formerly conductor of the Metropolitan and the Chicago opera companies. Mr. Smallens conducted one week, Mr. Hadley two and Mr. Hageman three in this order. The concerts were attended by overflow crowds every evening, the attendance at the last concert reaching 15,000. The average attendance was about 6,500.

The programs were interesting throughout, every Friday evening being "symphony night," that is, the only concert of the week at which a complete symphony was performed.

Several novelties were performed at these concerts during the season, among them several numbers in the smaller forms by Mr. Hadley and also works by William Schroeder, Otto Mueller, Alfvén and Spinnelli.

The soloists were of high rank. Mr. Mattson made it a rule to have soloists on Saturday and Sunday evenings. These included Nelson Eddy, Helena Marsh, Henri Scott, Veronica Swiegart, Inez Barbour-Hadley, William A. Schmidt, Elizabeth Santagano, Gardell Simons, Charles Stratton, Alfred Lorenz, Thomas Muir and Elsa Alsen.

### INDIVIDUAL SEASON DATES 1925-26

#### As Announced

BRETTON, RUTH—Syracuse, N. Y., January 13.  
DALE, ESTHER—Boston, Mass., recital for Algonquin Club, December 20.  
FARNER, BERTHA—Chicago, Ill., debut recital at Playhouse, Sunday afternoon, October 18.  
FARNER, MABEL—New York, debut recital in Town Hall, November 11.  
FLEISCH, CARL—New York, recital at Town Hall in December.  
GRADVOVA, GITTA—Grand Rapids, Mich., October 9.  
GUILFORD, NAVETTE—New York, recital in November.  
HART HOUSE STRING QUARTET OF TORONTO—New York, recital at Aeolian Hall, November 28.  
HUGHES, EDWIN—Raleigh, N. C.; Greensboro, N. C., and Lubbock, Texas.  
JAMES, LEWIS—Boston, Mass., soloist in The Elijah with Handel and Haydn Society.  
MILLAR, FREDERICK—Boston, Mass., reengaged for the Messiah, December 20-21.

## FOREIGN NEWS IN BRIEF

### REDISCOVERED MASS BY NICOLAI HEARD

DONAUESCHINGEN (GERMANY).—One of the important events of the chamber music festival here was the first performance of a recently discovered Mass by Otto Nicolai, composer of The Merry Wives of Windsor and founder of the now famous Vienna Philharmonic Orchestra. The production of the beautifully romantic and in places tremendously dramatic work took place in the local church, under the baton of Heinrich Burkard, musical director to Prince Fürstenberg. B.

### MONK AND PRIEST COLLABORATE IN OPERA

ROME.—Early in September the premiere will be given of Alla Muda, an opera on a medieval theme, composed by the Franciscan

monk, Father Francesco Pacini, upon a libretto by Don Dante Del Fiorentino, a priest in the native countryside of Puccini. The famous composer encouraged the two, who were already known, the one for his oratorios and the other for his rhymes, to combine in the writing of a grand opera. N. L.

### ENGLAND BANS RUSSIAN DANCERS

LONDON.—The authorities have apparently decided upon the stricter enforcement of the Aliens Act in the case of foreign artists ap-

pearing in England. Renewal has been refused of the permits of employment granted to members of the Nijinsky ballet, who therefore find themselves compelled to cancel their engagements and leave the country. S. S.

### ROSENKAVALIER FILM PROFITABLE TO STRAUSS

VIENNA.—The production of the screen version of Der Rosenkavalier is nearing completion. It is stated that the expenses so far are approximately \$175,000, which is



RICHARD HAGEMAN

rehearsing in Philadelphia, where he conducted the concerts at Lemon Hill, Fairmont Park, for three weeks in August.

### Hageman a Philadelphia Favorite

Richard Hageman was guest conductor of the Fairmont Park Symphony Orchestra of Philadelphia for three weeks in August. Judging by the ovation accorded him on his opening night and the enthusiasm with which the orchestra played, Mr. Hageman has firmly established himself in the hearts of the inhabitants of the Quaker City. The management officially announced it to be the largest Monday night attendance of the season.

The Fairmont Park Symphony Orchestra consists of members of the Philadelphia Symphony Orchestra. Such is the enthusiasm on "Symphonie Night," that Mr. Hageman included two symphonies on his last program, which was vociferously received. During last season Mr. Hageman was called twice to conduct the regular series of the Philharmonic Society of Philadelphia. He is now on his way to Los Angeles, where he will hold a master class and conduct the Los Angeles Grand Opera Company, of which he is general director, returning to New York and opening his New York studios on October 15.

### Whittington Resigns from Institute of Musical Art

Dorsey Whittington has resigned from the faculty of the Institute of Musical Art, where he has taught for the past four years. In the future Mr. Whittington will teach a limited number of private pupils, but will devote the greater part of his time to public playing. During the past season he fulfilled over forty engagements, including two Southern tours. This season promises to be the busiest in his career, and there are few large cities in the East or Middle West that will not hear the pianist this season.

### Bruno Huhn Returns to New York

Bruno Huhn has returned to New York and resumed his vocal and coaching lessons after a ten weeks' stay at Lake Placid Club in the Adirondack Mountains. Before leaving Mr. and Mrs. Melvil Dewey, president and vice-president of the club, gave a reception and tea for Mr. Huhn at their beautiful residence, White Birches. Walter Hansen, pianist, of Boston, played a delightful program for the two hundred guests.

### Metcalf Pleases Briarcliff Audience

The following letter, recently received at the office of Annie Friedberg, speaks for itself:

Dear Miss Friedberg:  
Please pardon my long delay in writing to tell you how much pleasure Miss Metcalf gave our audience by her artistry, beautiful voice and charming personality. If I have charge of the concerts here next season we will certainly have Miss Metcalf again. With all good wishes to you and your splendid artist.  
Cordially yours,  
(Signed) DORSEY WHITTINGTON.

### Jean P. Duffield Back from Europe

Jean P. Duffield, the MUSICAL COURIER's correspondent in Omaha, Neb., stopped off in New York last week upon his return from a three months' trip to Europe.

### Theodore F. Gannon

Theodore F. Gannon, the MUSICAL COURIER's correspondent in Washington, D. C., was a visitor in New York last week.

not so much, according to American standards, but it is interesting to note that, according to press information, about a quarter of that sum goes to Richard Strauss and to his librettist, Hugo von Hofmannsthal, as advance royalties! P. B.

### NEW SIBELIUS SYMPHONY NOT READY FOR PERFORMANCE

LONDON.—Disappointment has been caused by the news that Sibelius' new symphony, which was to have been performed at the forthcoming Three Choirs' Festival, will not be heard after all. The composer has written to Dr. A. H. Brewer, conductor of the festival, to say that the work is not ready, having been unavoidably delayed. It has been decided in consequence to substitute the Brahms Haydn variations. S. S.

### Worcester Festival Announcement

The sixty-sixth annual music festival of the Worcester County Musical Association is scheduled for Mechanics Hall, Worcester, Mass., October 7-10. There will be a festival chorus of 350 voices and sixty musicians from the New York Symphony Orchestra, as well as noted soloists. This will mark Albert Stoessel's first year as conductor of these festivals, and it also will mark the first year that the orchestra and chorus are to be under one director. Mr. Stoessel is well qualified for his new post in Worcester, for he is conductor of the New York Oratorio Society, conductor of the New York Symphony summer concerts at Chautauqua Institution and head of the music department at New York University. He also is a violinist and composer.

For the first concert on Wednesday evening Mendelssohn's Elijah will be given, the soloists for which will be Florence Easton, soprano; Nevada Van Der Veer, contralto; Richard Crooks, tenor, and Louis Graveure, bass. Mr. Graveure will sing Elijah, a part for which he is renowned. A symphony concert has been planned for Thursday afternoon, with George Barrère, flutist, as soloist. For Thursday evening the principal offering will be Beethoven's Ninth Symphony, the orchestra, soloists and chorus all taking part. The soloists for this colossal work are Jeannette Vreeland, soprano; Mme. Van der Veer; James Prince, tenor, and Frederic Baer, bass. Of special interest also at this con-

cert will be the three new choral hymns by Gustav Holst which are based on the Sanskrit Rig Veda which will be given their first American performance at that time.

At the symphony concert on Friday afternoon two new works by American composers will be heard. Rubin Goldmark's Negro Rhapsody and Frederick Jacobi's Two Assyrian Prayers. Carol Robinson, pianist, will play the Liszt Hungarian phantasy with orchestra. Friday evening is designated as Artists' Night, when the program will be furnished by Mme. Easton and Mr. Crooks. The orchestra, male choir and full chorus also are scheduled for numbers at this concert.

For the first time in the history of the Worcester Festivals, a children's orchestral concert will be given on Saturday afternoon, October 10. This undoubtedly is owing to the fact that Mr. Stoessel has been exceedingly successful in conducting such concerts.

### More About Howdy Do, Mis' Springtime

David W. Guion's delightful new "darkey" song, Howdy Do, Mis' Springtime, continues to manifest itself as one of the most popular concert numbers of the Witmark catalogue this season, and it is being taken up by artists everywhere. Here is what a few of them have to say about it:

Marie Tiffany: "When I programmed your Howdy Do, Mis' Springtime it had a big reception and had to be repeated. Got a fine newspaper comment on it, too. Wish you all success with it."

Oscar Saenger: "It is a charming song and I shall take much pleasure in recommending it to my singers."

Mabel Empie: "Have already sung Mis' Springtime on two different occasions, and I do think it is a very fetching, singable song. Will certainly do it as often as I get a chance this winter."

Suzanne Kenyon, who used the song steadily on her spring tour of Canadian picture houses: "Have used Howdy Do, Mis' Springtime with the greatest success everywhere I have appeared. It never fails to 'go over' and the audiences love its rhythm and the happy little lilt it has."

Franceska K. Lawson: "Have just sung Mis' Springtime and every one is wildly enthusiastic over it. It certainly is a lovely song."

Mabel Garrison, Metropolitan Opera soprano, is featuring the song on her present world tour, and recently sent the publishers a genuine Japanese program, mentioning the song both in Japanese and in English during her Tokio engagement. Cecil Arden is another Metropolitan artist who has been using the song almost since its date of publication. It has a dainty little lyric by the well known radio artist, Ben Gordon, which is thoroughly congenial to its quaint setting. David Guion himself needs no introduction, and this number promises to become one of his best-known compositions.

### Boghetti Pupils Active

The photograph on the back cover of this week's MUSICAL COURIER is of Giuseppe Boghetti, of New York and Philadelphia, whose success has brought him to the front rank

among the vocal teachers of America. On the same day that his artist-pupil, Marian Anderson, won the stadium contest in New York, he received a cable that another artist-pupil, Lisa Roma, had been engaged to sing as guest artist at the Staatsoper in Berlin. Following immediately upon this came another cable announcing Miss Roma's engagement at the Royal San Carlo Opera of Naples to sing such roles as Nedda, Mimi, Manon, etc., for the season 1925-26. Miss Anderson appeared with the Philharmonic Orchestra at the Stadium in New York on the evening of August 26, under the baton of Willem Von Hooqstraten.

### Oliver Smith Creates New Opera Role

Oliver Smith, who made a very successful debut in recital last season, proved his versatility by creating the role of the Piper in Mrs. Freer's Legend of the Piper, which was recently produced at the Central Theater in Chicago. The Chicago critics unanimously praised his work as follows:

"Oliver Smith secured a great personal triumph for his interpretation of the exceedingly taxing role of the Piper."



OLIVER SMITH

as the Piper in Mrs. Freer's Legend of the Piper.

He revealed to us concert-theater goes a new and laudable histrionic talent."—Herman Devries, Chicago Evening American.

"In this opera there was a large cast in which Oliver Smith, tenor, disclosed an intense dramatic manner, and an enunciation which, for its clarity, was not shared by many others in the list."—Maurice Rosenfeld, Chicago Daily News.

"As Oliver Smith piped the children away with him, an illusion was created."—Edward Moore, Chicago Tribune.

"Oliver Smith gave an effective portrayal of the Piper."—Karlton Hackett, Evening Post.

"The principal character, the Piper, was sung and played with remarkable excellence by Oliver Smith, who made more than a mere operative puppet of his part."—Felix Borowski, Christian Science Monitor.

### Albert Stoessel Conducts at Chautauqua

Albert Stoessel won much praise from the public and the press during the weeks that he conducted the New York Symphony Orchestra at Chautauqua, N. Y. On August 3 Mr. Stoessel presented Harold Hansen, tenor, as soloist, and at the children's concert on August 5 Marjorie Nash, soprano, was heard with the orchestra. August 6 an interesting program was presented which included Beethoven's First Symphony and Honegger's Pacific 231. At this concert Jan Williams, first clarinetist of the orchestra, was heard in a clarinet solo; Reber Johnson, violinist, played the prelude to the Deluge by Saint-Saëns, and James Houghton sang the Prologue to Pagliacci. The concert on August 8 brought forth Grace Leslie, contralto, as soloist.

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## PACIFIC SANGERFEST IN SAN FRANCISCO PROVES TO BE AN OUTSTANDING SUCCESS

Bohemian Grove Play Concert—Chamber Music Society to Tour—Notes

SAN FRANCISCO, CAL.—After several months of preparation under the direction of Frederick G. Schiller, the Pacific Sangerbund, of which Frank A. Lehmann of this city is president, gave the second Pacific Sangerfest in the Civic Auditorium on the evenings of August 15 and 16. According to local musical records, this festival surpassed the first Pacific Sangerfest of fifteen years ago. The two concerts revealed the existence of a chorus of 800 mixed voices, the artistic quality of which few had the faintest conception. This body of trained chorists exhibited in every detail its long experience and perfection in the art of ensemble work. There was an orchestra of eighty musicians recruited from the San Francisco Symphony Orchestra with Pietro Marino as concertmaster. Festival Director Schiller had as his assistant conductors Arthur Luis and Frederick Brueschweiler of this city and Fred Mehr of Los Angeles. In addition to the magnificent chorus and orchestra there were a number of distinguished soloists, most prominent among them being Julia Claussen, mezzo-soprano of the Metropolitan Opera Company, and Arno'd Gabor, baritone of the same organization; Gertrude Weidemann, lyric soprano from Berlin, and Stella Raymond-Vought, coloratura soprano of San Francisco. Seldom has there been heard here finer interpretations of these tremendously difficult and beautiful choral works. The singing came to a high standard insofar as quality of voices, tonal balance, precision of attack and release and suavity of phrasing are concerned. Mr. Schiller proved his proficiency in the double capacity of choral and orchestral director.

### BOHEMIAN GROVE PLAY CONCERT

With an orchestra of sixty and a chorus of sixty-five, the Bohemian Club gave its annual concert on the afternoon of August 14 in the Columbia Theater, presenting selections from the 1925 Grove play, Wings, together with numbers from former Grove plays. This year's play was written by Joseph S. Thompson, the incidental music of which was composed by the late George Edwards. The artists singing excerpts from Wings were Easton Kent and William S. Rainey. Charles Hart directed the orchestra and chorus.

### CHAMBER MUSIC SOCIETY TO TOUR

The Chamber Music Society of San Francisco, an American organization of the first rank, will make its first trans-continental tour during the season 1925-26. For the second time in its history the society has been invited by Mrs. F. S. Coolidge to participate in the annual chamber music festival which will be held this year in Washington, D. C., and has been accorded the place of honor on the principal program, October 30, when they will present for the first time, Howard Hanson's new string quartet. From present indications the Chamber Music Society of San Francisco will have many dates to fill, which will include, as usual, six concerts in its home city. The bookings already include fifteen concerts in California, five in Colorado, four in New York City, and single concerts in Philadelphia, Washington, Buffalo, Baltimore, Rochester, Cleveland, Milwaukee and other music centers. During the San Francisco season several visiting artists will be heard in conjunction with the society, those already announced being Ignaz Friedman, pianist, and Lewis Richards, harpsichord player.

### NOTES

Mr. and Mrs. Alfred Hertz have returned from Europe. En route to Hollywood, where Mr. Hertz is to be the guest conductor during the last week of the Hollywood Bowl Symphony Concerts, they stopped off in San Francisco just for one day, thus permitting the popular conductor to arrange one or two important matters pertaining to the forthcoming symphony season.

Noah Steinberg, pianist and teacher, formerly of Chicago and more recently of Berlin, Germany, appeared with success before a private audience at the home of Mrs. Sidney Van Wyck. Mr. Steinberg gave a most profound program, his interpretation of which was thoroughly appreciated.

Olin Downes, music editor of the New York Times, during a recent visit to California spent several days in San

Francisco. He expressed himself as being delighted with the musical progress in the Far West.

Elizabeth Simpson, piano pedagogue, has returned from her vacation at Huntington Lake in the high Sierras and has reopened her San Francisco and Berkeley studios for the new season.

George Kruger, pianist, gave a program of interesting compositions which attracted much attention at the Public Library.

Helen C. Heath, soprano, and Mrs. Edward E. Young, pianist, presented a Program of Contrasts at the Public Library recently, which was thoroughly enjoyed by a large and select audience.

Isabelle Marks, contralto soloist and instructor, has returned from the East where she spent two months in travel, visiting the various music centers. Mme. Marks has resumed her studio work and is enthusiastic over the prospects of her forthcoming season, which indicates a larger enrollment than she has heretofore experienced.

Rudy Seiger, leader of the Fairmont Hotel Orchestra, has left for a three months' trip to Europe. Mr. Seiger is making this trip a combination of business and pleasure, for he contemplates spending considerable time in search of new scores for his orchestra.

Mrs. Cecil Hollis Stone, concert accompanist and ensemble player, announces the opening of her new studio at 1831 Balboa street, San Francisco.

Added to the San Francisco Conservatory of Music faculty, which will enter this year into its ninth season, is Edward T. Schneider, well known composer and pedagogue, who will be connected with the piano department, and Kathryn Woolf (pupil of Barrere) with the flute department. C. H. A.

### The Los Angeles Grand Opera Season

A second season of grand opera without a deficit is in prospect for the Los Angeles Grand Opera Association, which plans five performances at the Philharmonic Auditorium between September 29 and October 5 in Los Angeles. A chorus of picked resident singers has been training since February under the baton of William Tyroler, formerly of the Metropolitan Opera. This chorus meets three nights each week for three-hour rehearsals, and from it several singers have been picked for minor roles. Because of the residence here of many technical men and designers for the motion picture work, the scenic equipment for the season is being designed, built and painted in the atelier of the Philharmonic Auditorium, and will offer the west a first view of the modern trend in stage decorations. Seventy members of the Philharmonic Orchestra, including all the first chair men, have been engaged for the performances of Lakme, Aida, Rigoletto, Carmen, La Navarraise and Cavalleria Rusticana. Large ballets will be provided by Ernest Belcher, foremost dance creator of the west. Artists engaged include Rosa Raisa, Vicente Ballester, Charles Hackett, Ulysses Lappas, Giacomo Rimini, Alice Gentle and Kathryn Meisle. Maria Kurenko, Russian soprano, will make her American debut with this organization. Merle Armitage, general manager, announces an advance sale of seats amounting to more than \$30,000 and a membership sale of \$17,000. Richard Hageman will arrive in September to take charge and conduct.

### Portland, Ore., Notes

PORTLAND, ORE.—Yeatman Griffith, New York vocal pedagogue, has opened his Portland masterclass. This is Mr. Griffith's third consecutive year here. Otto Wedemeyer has charge of his local programs.

In honor of Mark Daniels, baritone, the Fine Arts Club recently gave a luncheon in the Lincoln Room of Henry Thiele's Restaurant. Mr. Daniels is leaving for the east to study for grand opera. George E. Jeffery, president of the club, presided at the luncheon.

Chiaffarelli's Band, M. Chiaffarelli, conductor, is playing in the city parks. The concerts are sponsored by the Oregon Daily Journal and public spirited citizens.

At a recent meeting of the Fine Arts Club, A. Avshal-

moff, Russian composer, spoke on Chinese music and his new opera, Kuan Yin. Mr. Avshalamoff is the guest of Jacques Gershkovich, conductor of the Portland Amateur Symphony Orchestra.

Campbell's American Band, Percy A. Campbell, conductor, filled several important engagements recently. J. R. O.

### Stella de Mette Interviewed

The following interview with Stella de Mette, of the San Carlo Opera Company, appeared some time ago in the Calgary Albertan:

"The Lord gives you your voice and may take it away at any minute, so what have we to be concerned over?" Because this one sentence so aptly described Mme. Stella de Mette, one of the famous members of the San Carlo Opera Company at present in the city, it is used to preface this little story. Simplicity and refinement mark her as a real artist. It was over the tea cups in a quiet corner of a tea room that Mme. de Mette told of some of her adventures in the romantic realm of grand opera. Only a few minutes before she had arrived from the tedious Edmonton journey, but as she began to talk her weariness slipped from her like a cloak. Soon her vivacious personality dominated her speech, and one could picture her as the brilliant Carmen, a role which endeared her to Calgary theater-goers.

"Mme. de Mette is happily married, and is very proud of her husband, Francesco Liazza, a brilliant member of the orchestra. 'I suppose no one is interested in happy marriages these days; they would much prefer to read of divorces or scandals,' she added apologetically. 'The San Carlo Company is becoming famous for its satisfactory marriages,' she continued. 'There have been no less than eighteen, and Fortune Gallo tells us that he sometimes thinks that he is running a matrimonial bureau instead of an opera company.'

"Fascinatingly told was the early life of this popular star, how as a little girl she played with her dolls, only using them for an audience before which she could perform; how as a tiny child of four years she was taken to hear Il Trovatore, and sat waving her small arms in accompaniment to the tempo to the amusement of the audience; how at the age of fourteen she sang before Mme. Homer, who prophesied great things; how later she left for Italy to study with the celebrated Francesco Mottino; how at the age of eighteen she signed a contract with the Royale Theater, Madrid, and how, much against her will, her master compelled her to return to her studies. All of this and much more formed the story of her life.

"Of her teacher, Francesco Mottino, she spoke tenderly, placing him as one of the greatest Italian instructors. 'It was he who taught me that every action on the stage must be exaggerated in order that it may be conveyed to the audience. He taught me how to "die" properly from poison or from a dagger wound; in fact, every possible circumstance on the stage was dealt with and I have had occasion to use them all.' These rules have since been compiled and are among the standard rules for acting used today, she explained.

"That there are very few excellent vocal teachers was a rather startling statement made by Mme. de Mette. 'A good vocal teacher is as hard to find as a needle in a haystack. The voices that are ruined,' here she raised her large brown eyes heavenward, 'yes, completely ruined by vocal teachers, is a crime. All they want is your money. They teach you to force your voice, to slap it, as it were, when you should caress your voice and let it flow easily from you. Children's voices are often spoiled because they are compelled to sing too much when young. Boys, for instance, should not commence vocal lessons before they are nineteen or even twenty, at the earliest.'

"My favorite role is Carmen. Since I played it here some years ago I have studied the part anew, gotten a completely new wardrobe for the part, and I am not to play it this time for my Calgary friends."

"The tea and tiny cakes had all disappeared and the long shadows of twilight were commencing to fall when Mme. de Mette rose with a smile to greet her husband. So the interview ended."

### Mrs. Lickerman to Live in Miami

Mrs. Nathan Lickerman, violinist and teacher, has taken up her residence in Miami, Fla. Mrs. Lickerman formerly was Marion Levin of Chicago.

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**QUEENA MARIO,**  
soprano of the Metropolitan Opera Company, and Alphonse Eyssautier snapped at the entrance to the latter's home in Provence when Miss Mario recently was in France.



**LUISA SILVA,**  
San Francisco contralto, who has steadily been winning success abroad. Miss Silva's latest engagement was at Barcelona and she brought back to Milan with her a little dog whose name is Kiki.



**TWO INTERESTING SILHOUETTES.**  
Arturo Toscanini and Willem Mengelberg against a beautiful background on the terrace of Toscanini's Villa Serbelloni at Bellagio, Lake of Como, just after a rain. The snapshot is by Sam Bottenheim.



**FRANCES NASH,**  
pianist, stops at Saratoga Springs en route to Bar Harbor, Me.



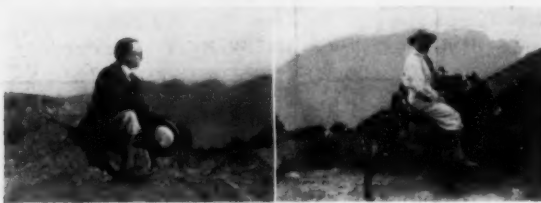
**N. LINDSAY NORDEN,**  
the well known organist, choral conductor and composer, snapped in Jasper National Park, Alberta, Canada, while passing through there on a long vacation trip this summer.



**MILDRED COBB,**  
soprano, highly estimable recent addition to the list of Hubbard-trained singers. Although her home has been in Florence, Italy, for many years, Miss Cobb has managed to do a good deal of studying with Arthur Hubbard and made a most auspicious entry into the Boston musical world this last season. A successful debut as soloist with the People's Symphony Orchestra served as a most effective introduction, while her recital in Jordan Hall proved her versatility and disclosed her as a vocalist, musician and interpreter of uncommon abilities. Her career in this country will bear watching (Mishima photo.)



**SIGISMUND STOJOWSKI**  
and a group of students from Berkeley and Oakland en route to class at the Master School of Musical Arts in San Francisco, where Mr. Stojowski has been conducting successful master classes.



**LOUIS BAILLY.**  
(Right). The man in this photograph is not Teddy Roosevelt on San Juan Hill but Louis Bailly negotiating a mountain pass in Central Corsica. (Left) After a long zigzag up a mountain pass the viola player left the motor to gain a better point of view of valleys and mountain ranges stretching as far as the eye can see.



**A LARGE SIZE KING.**  
This is Paul Whiteman, "King of Jazz," all dressed up in his Knight Templar's regalia, as he was recently in the great conclave in New York when he led a massed band of 1,000 men on a parade down Fifth avenue. Mr. Whiteman's Orchestra begins its 1925-26 season concert tour in Rutland, Vt., on September 21. (Bain News Service photo.)

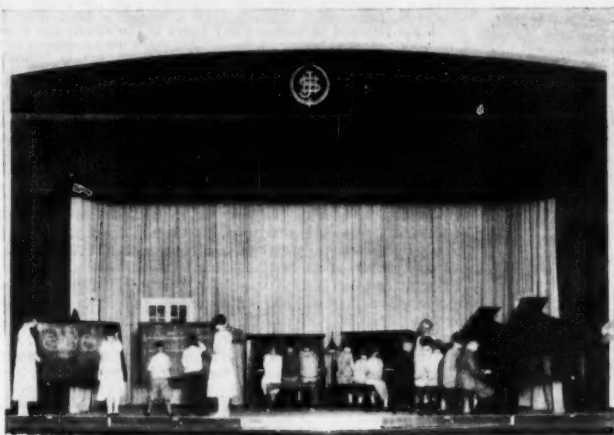


**JACQUES THIBAUD**  
on the golf course at St. Jean de Luz. Attention is called to the heavily bearded gentleman on the right who is a golf pro, i. e., some comparison to our own natty Walter Hagen!



**MME. WRIGHT AT WORK IN NEWPORT.**  
Newport, which is usually accounted a summer playground, has become the summer work-ground of Cobina Wright, who in her villa, Maplehurst, is hard at work with her accompanist preparing the programs for her forthcoming appearances in London, New York and Chicago. Her programs will range from the songs of Scarlatti and Handel to the modern French lyrics of Ravel, Debussy and Morot.





PUPILS OF KATHERINE M. ARNOLD,

of Tiffin, Ohio, at her recent Dunning Demonstration. Twelve children are seated at four pianos as they appeared in ensemble, with several other children at the blackboards as they appeared at the demonstration. Miss Arnold stands between the pianos.



GALLI-CURCI IN THE ANTIPODES.

The famous prima-donna is just back from her sensationally successful tour in Australia and New Zealand. One picture shows her at Perth, Australia, with Jack Salter, of Evans & Salter, her managers, beside her, and the Indian Ocean behind her; the other was taken on the border of the Nulabor Plain Desert.



MARY GARDEN AND THE DE RESZKE SINGERS

at the former's new villa, Les Galets, one of the most beautiful places on the French Riviera. From left to right: Hardesty Johnson, Erwyn Mutch, Miss Garden, Harold Kellogg and Floyd Townsley, the quartet who will tour with Will Rogers during the coming season under the management of Charles L. Wagner.



THOMAS JAMES KELLY'S VOCAL MASTER CLASS

at the Cincinnati Conservatory of Music, summer of 1925. (Charles Longley photo.)



JOSEF LHEVINNE AND MEMBERS OF HIS SUMMER MASTER CLASS, 1925, AT THE AMERICAN CONSERVATORY OF MUSIC, CHICAGO

Josef Lhevinne, pianist, closed his fourth Summer Master Class at the American Conservatory, Chicago, on August 2. It was an immense success in every way. Artist-students and professional pianists flocked to Chicago from all parts of the country, from Mexico, Canada, and other distant points, to study under the guidance of this master. In addition to his private lessons, which schedule was more than filled, Mr. Lhevinne gave four repertory classes each week, which were composed of playing members and auditors. A number of last year's students returned this past summer for the fourth time, so enthusiastic were they about the work. During the summer season numerous recitals were given in which artist-pupils of Mr. Lhevinne appeared with excellent success. Mr. Lhevinne often expressed himself as more than pleased at the high quality of the students' work. Among those who attended the master class were: Margaret Anderson, Esther Allen, Carl Abrahamson, Jeannie Boyd, Celia Bender, Rita Breaux, James Breaker, Marion Bond, Anna Beau, Eleanor Beauchamp, Vivian Bard, Beulah Bell, Irving L. Clark, Miss Carpenter, Marie Crisafulli, Jack L. Crouch, Louise Clark, Beatrice Caruso, Edna Coleman, Mary L. Dodge, Tuerin Duester, G. Dunkelberger, Clara Dailey, Marjorie Dwyer, Katherine M. Ervin, Eleanor Proctor Furringer, Alta Freeman, Katherine Gorin, Margaret Gessler, Mrs. G. Gripp, Charlotte Homer, Andrew Haigh, George K. Hibbets, Rose Hanapel, Eunice Hardy, Mrs. Morgan Jones, Mrs. C. H. Jones, Loy G. Kohler, Stella Knoebel, Ivan Knox, Laura Koch, Virginia Lee, Evelyn Lee, Agnes Laing, Mrs. Harold Larson, Frances Landon, Emma L. Miller, Gertrude Mandelstamm, Lillian Morrison, Helen G. Morris, Grant McDonald, Maud McShea, Clara Macdonald, Milo H. Neuschwander, Herman Nott, Myrtle Otis, Maud Okkelberg, Marjorie Orton, Mrs. Osmer, Vera Potter, E. Parks, Pauline Peebles, Mrs. George Rhead, Mrs. J. L. Roberts, Jeannette Roth, Miss Rider, Estelle Schmitz, Mrs. Pearl Sells, Bertha Smiley, Tennie Strickland, Nell Stockwell, Miss Scott, Helen Schaffer, Arville Strohmeier, Jerome Sage, Delia Selway, Edna Sollett, Vera Sessler, Myrtle Stair, Florence Short, Margaret Strobel, Theodora Soderman, Genevieve Truran, Winifred Tripplet, Leslie R. Ware, Genevieve Westerman, Miriam Welty, Anna Wallace, Rosa Williams, Frances Wagner and Mildred Waugh. (Kaufmann & Fabry Co. photo.)

## CHICAGO

(Continued from page 5)

merce and other well known national weeklies, have published the plan of his suggestion for structure to be built on the Lake Front. "What Chicago needs now," says Mr. Whyte, "is a central airport; a Columbian Tower, a National War Memorial, a Mammoth Convention Hall; an exposition palace, a Civic Grand Opera House, Lake Shore Subway, Subway garage and a Central Subway terminal, all to be grouped on Liberty Island, opposite Grant Park." This ideally assembled creation for the structure with Utilitarian features is to commemorate the World War and has been offered by Mr. Whyte to Chicagoans. It is said that Mr. Whyte's plans have received the sanction of army officers, also architects, and that the government is looking into the matter with a view of soon authorizing the building of the island in the Lake. Pictures of the island and commemoration building have been displayed in Chicago's leading stores and banks.

## GRAZIELLA PARETO RECOVERS

According to well informed Chicagoans, Graziella Pareto, who had taken a rest cure in a sanatorium in Naples, Italy, has recovered sufficiently to leave the institution and make preparations to sail early in October for America. Miss Pareto, as already announced in these columns, has been re-engaged by the Chicago Civic Opera as one of its leading coloratura sopranos.

## MORRISSEY SHAKEN UP IN AUTO ACCIDENT

Marie Morrissey, contralto, had a very narrow escape last week while motoring with her husband to Eagle River,

Wis. They were going down a steep grade with a sharp turn at the bottom of the hill. A Ford driven by a young man, with his best girl, had stopped there for a little sparking. To avoid hitting the flivver, the Morrissey machine pulled out, only to be halted by a machine coming in the opposite direction. It was so sudden that a third machine directly behind the singer's could not stop, and ran into them. The front of the strange car and the rear of the Morrissey machine were badly damaged and Miss Morrissey and her occupants were badly shaken up and bruised. The Morrissey camping outfit was packed in the rear of their car and could not be gotten out. Help came in a little while, however, and they were able to proceed on their journey. The moral of this is: Do your sparking at home.

## CAPITOL THEATER ORCHESTRA

The Capitol Theater Orchestra, Albert E. Short, conductor, is one of the many reasons why that beautiful theater on the South Side is jammed many times a day ever since its opening several months ago. Mr. Short, who came to Chicago from New York, started his musical career as a trumpeter with the Boston Symphony Orchestra and later played the same instrument with Victor Herbert's Orchestra.

## BUSH CONSERVATORY RECORD ENROLLMENT

The opening of the fall term at Bush Conservatory, Monday, September 14, begins the twenty-fourth season of the Chicago school of music and dramatic arts, with prospects of the largest enrollment ever made at the progressive North Side institution.

Advance reservations in the classes of the leading teachers and in all departments show an exceptional interest in study for the academic year, and the indications are that the classes will be very full. The studio capacity of the conservatory, already ample, has been increased and improvements of many kinds have been made, and it is expected that Bush Conservatory will have the banner year of its existence.

## EMERSON ABERNETHY PUPILS IN DEMAND

Emerson Abernethy, baritone of the Bush Conservatory faculty, has awarded the prize offered in his summer normal class to Sister Dorothy, of the Order of St. Benedict of Duluth, Minn. Two of Mr. Abernethy's pupils have recently had important church engagements. George Johnson, baritone, sang at the Messiah Lutheran Church, Chicago, on August 30, and Nellie Gilmore, soprano, sang at the Rose-land Presbyterian Church on August 23.

## NELSON AND SWEDISH CHORAL CLUB ON TOUR

The summer tour of the Swedish Choral Club through the West is meeting with great success. Edgar Nelson's singers have had crowded houses and big enthusiasm at every one of their sixteen concerts of the trip.

## HOWARD POTTER WRITES

Howard Potter, assistant manager of the Chicago Musical College, is responsible for the following announcement regarding the outings of officers and teachers of the institution, so well managed by Carl D. Kinsey and Herbert Witherspoon:

Herbert Witherspoon, president of the Chicago Musical College, is in Europe; Carl D. Kinsey is motoring through Eastern Canada; Leopold Auer has returned to New York in company with William S. Brady and Richard Hageman; Percy Grainger left for Europe at the close of his master class; Isaac Van Grove is conducting two weeks of opera in St. Louis (his new opera, The Music Robber, will be given); Alexander Raab is in Europe; Edward Collins is at his home in Northern Wisconsin; Moissaye Boguslawski is in New York

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making Duo Art records; Maurice Aronson in his new home in Evanston; Max Kramm is fishing in Northern Michigan lakes; Leon Sametini, after the greatest master class he has ever had, has gone to Northern Wisconsin; Clarence Eddy is playing on the Pacific Coast; Charles H. Demorest is in Holland; Max Fischel is in Europe; Carl Busch has returned to Kansas City; Laura Drake Harris has gone to Charlevoix; Lester Luther is busy with grand opera details in St. Louis; Gordon Wedertz and Harold B. Maryott are in Whitehall, Mich.; Belle Forbes Cutter has returned from Europe; Sara Irene Campbell is in Peru, Vermont; Mabel Sharp Herdian is in Northern Wisconsin; Graham Reed is near Lake Geneva; Edwardo Sacerdote is investigating real estate in Florida; Sergei Kilbanaky, at the conclusion of his master class, has gone to a similar one in St. Louis; Ray Huntington is resting on the sea wall in Galveston; Bertha Kribben is home from Europe.

## MUSICAL NEWS ITEMS

Clemens A. Hutter is enjoying a well earned vacation and will return to Chicago September 9. His last studio recital, August 20, was well attended, as usual. The program was given by fifteen artist-pupils, all of whom contributed to the enjoyment of the evening.

Baroness Olga Von Turk-Rohn, of the Chicago College of Music, gave a pupil's recital at Municipal Pier in the Concert auditorium August 21. Some of her most advanced pupils were presented in a varied program of chorals, opera scenes, etc., and all gave a very good account of themselves. The Baroness proved herself an adept in handling the baton, at all times demonstrating virility to musicianship of a high order.

RENE DEVRIES.

## Martha Graham to Teach at Eastman

Martha Graham, formerly featured with the Denishawn Dancers and for two seasons solo dancer with the Greenwich Village Follies, has joined the faculty of the Eastman School of the Dance and Dramatic Action at Rochester, as one of the two principal dance teachers. The other will be Ester Gustafson of New York. Miss Graham will devote her whole time for two months to classes in the new Rochester institution, and after that will attend to them three days every fortnight. The balance of her time is to be taken up by the new Theater School in New York, which will be opened soon by John Murray Anderson and Robert Milton.

## William Simmons Returns September 20

William Simmons, baritone, following a sojourn at Lake Placid began a tour of Canada. He will return to New York and resume activities in the metropolis on September 20.

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## CAN YOU DO IT IN PUBLIC?

In an interesting conversation with Dicie Howell recently, the soprano expressed herself on the art of correct preparation for a concert singer.

"If I could only sing it all over again, the way I feel now!"

"It took me five or six songs to 'get' my audience."

"I did not get warmed up till I reached the third group."

How many times have we heard these, and similar complaints from singers at the end of a recital. According to Miss Howell, "Lack of definite study of effect, and ignorance of what real preparation means is the main reason why many singers are unable to deliver their songs in public with the same art that they imagine they summon in their studios. My slogan has gradually become 'Leave nothing to chance or to the inspiration of the moment.' Every effect, every pause must be measured and studied in private with the idea of reproducing as far as possible the identical conditions which will obtain in the concert hall.

"Never permit your accompanist to hurry through the interludes when preparing your songs," continued Miss Howell. "You only cheat yourself because you destroy the continuity of your conception which is taking form and proportion in the studio, and you break the song into small parts. This lessens the general effect and weakens your climaxes when you finally perform the song in public.

"The value of pauses," the singer continued, "is seldom appreciated by younger artists. They feel that they must begin immediately to sing or the audience will think they have forgotten their text. If you do not measure the exact effects you desire to produce while working privately and keep the proportion of the entire song in mind at all times instead of singing along from phrase to phrase, you will be amazed at the holes and gaps which appear when you endeavor to deliver these same songs in public.

"Proper preparation never stood me in better stead than on my last long tour before I sailed for Europe. While



Ira L. Hill's studio

DICIE HOWELL.

coaching these songs, I studied every crescendo, every nuance, even every smile or expression of the eye just as I intended to produce these effects on the stage. The most attention was given to my first group, as after a good start, the rest of the program carries along more easily. Particular attention also went to maintaining the mood during the bars in which I did not sing, and to making my new entrances in such a way as to show their connection with what had gone before. The result of this careful preparation was so beneficial that I found myself thoroughly at home and secure at my first concert of the season's tour instead of trying out effects and not getting into the swing or routine until the fourth or fifth concert as is often the case with so many recitalists.

"So again I say leave nothing to chance, know what you intend to do with your voice, your diction, your facial expression every moment. Then, if you have any last minute inspirations from the audience (which rarely happens during the first few minutes of any artist's recital), so much the better."

Miss Howell is spending this summer in America, planning programs for the fall. She will be heard in recitals in New York, Boston and Chicago with many bookings now closed through the South and Middle West. This season she has divided between America and Europe, and after her festival engagements of next spring she will sail to give recitals in London and on the continent.

## Augusta Cottlow Summers at P. E. I.

Augusta Cottlow, who, with her husband and mother, have been summering at Allerton, Prince Edward Island, Canada, will return to New York early this month after a most delightful vacation. Prince Edward Island is the original home of the silver fox industry, being the first place where foxes were raised in captivity. Miss Cottlow's husband, Edgar A. Gerst, went there for the purpose of investing in foxes to stock a ranch. Miss Cottlow is taking a well-earned rest from public work, but expects to resume concertizing at no distant date.

## Cecil Arden to Have Busy Season

Cecil Arden, after singing a number of dates in the West, took a little vacation in Los Angeles and then started back to her home in New York to begin immediately to prepare the programs for her coming season, which opens September 29 at Williamsport, Pa. The popular contralto is already booked for some fifty recitals next season.

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## REVIEWS AND NEW MUSIC

(G. Schirmer, New York)

Prelude, by Mary Howe.—A brilliant and beautiful  
 three pages of piano music. It is a long time since any-  
 thing better than this has come to our attention. It  
 makes us wonder who Mary Howe may be?

Essentials of Violin Mastery, by Albert Stoessel.—This  
 is Vol. 171 of Schirmer's Scholastic Series. Advanced  
 violin studies for daily exercises. Very useful!

The Freshet, by Donald Heins.—A brilliant study in  
 spiccato bowing for violin with piano accompaniment  
 It is a perpetuum mobile with a good tune.

The Reveille, song by Alexander Macfadyen.—Not a  
 war song but a pretty, dainty thing about daffodils. It is  
 short and very bright.

Folk Song arrangements, by Geni Sandero.—They are  
 Italian songs with English translations. The arrange-  
 ments are the best of their kind, masterly, exquisite!

The Magic Nutcracker, an operetta by Jane Kerley.—  
 The music is by Tchaikowsky. The arrangement is for  
 children.

At Dancing School, by H. O. Osgood.—Two ballet airs,  
 Valse Piquante and Little Ballerina, by our brilliant  
 editor. He does us honor.

(Ascherberg, Hopwood & Crew, Ltd., London; Chappell-Harms,  
 Inc., American Agents)

Cockney Cameos, by Leslie Elliott.—A set of three  
 songs entitled When the Spring Time Comes to London,  
 Mother's Washingday, and Down Petticoat Lane. The  
 title is too high sounding by far. These "cameos" are no  
 more than ordinary popular music hall songs of a style  
 far from new. The first and last are waltzes. All three  
 are fairly amusing.

(Clayton F. Summy Co., Chicago)

Had the Violet Sent Me You, by Geoffrey O'Hara.—  
 Mr. O'Hara's always graceful style is here found at its  
 best. This is a little song, and unpretentious, but it is  
 very good.

Staccato Caprice (Rubinstein), Hopak (Moussorgsky),  
 arranged for two pianos—four hands—by Edouard Hes-  
 selberg.—Attention has already been called to the ex-  
 cellent arrangements of Mr. Hesselberg. They are done  
 with commendable mastery, offering four-hand players  
 brilliant additions to their concert programs. Mr. Hes-  
 selberg's arrangements are particularly notable from the  
 fact that, though brilliant, they are never overweighed,  
 never ponderous. The intentions of the composer are  
 carefully respected and the arrangement is often an im-  
 provement upon the original.

Scatterflakes, Tendertryst, by R. Deane Shure.—Two  
 graceful and delicate piano compositions of about third or  
 fourth grade. The music is picturesquely expressive of  
 the titles and brilliant without excessive difficulty.

### Piano Music for the Early Grades

The following piano pieces have been selected from  
 recent compositions sent in by Oliver Ditson Company,  
 Boston.

Polish Chivalry, by George F. Hamer.—A very effec-  
 tive number for students in the advanced third grade, but  
 perhaps to get the proper amount of expression it would  
 take a fourth grade student to master it entirely. Oc-  
 taves and fifths and thirds for the right hand are the  
 most notable points. It is nicely worked out and care-  
 fully fingered. Such a composition for the earlier grades  
 would be more in the form of an exercise, but the diffi-  
 culty of this makes it sufficiently brilliant and effective  
 for a salon number.

Elves and Gnomes, by H. Engelmann.—Another piano  
 piece for third and fourth grade. Its subtitle, Mazurka  
 Brillante, expresses it thoroughly. It is brilliant and ef-  
 fective, and has arpeggios, broken chords, octaves, grace  
 notes, which attract students of this grade. Particularly  
 good material, and cannot fail to interest a student who  
 is sufficiently serious to study to the fourth grade!

Mazurka, by Cedric W. Lemont.—Another number for  
 fourth grade, an entirely different composition from the  
 two named above, and yet of the same grade and re-  
 quiring the same amount of skill. It is graceful and de-  
 licate in construction. While it is marked "fourth grade"  
 the student in the third grade could make considerable  
 out of it. Mr. Lemont usually writes fine piano pieces.

Meditation (Love Song), by Paolo Conte.—Third  
 grade composition which presents no difficulties what-  
 soever for this grade. While a certain amount of tech-  
 nic is absolutely necessary, the student who has had cor-  
 rect training should find it grateful as a little encore  
 number or as one of a group in concert.

The Hunt, by R. Dettloff Vickers.—Third grade num-  
 ber. The melody is rather simple and much of the com-  
 position is with both hands in the treble clef. Graceful,  
 and appears to be much easier than it really is. Best to  
 give this to third grade students rather than a younger  
 one owing to the changes which come rather as a sur-  
 prise. Very good material.

The following compositions have been taken from new  
 music sent in by Clayton F. Summy of Chicago:

Minuet, by Berenice Benson Bentley.—Third grade  
 piano number, very short, and most acceptable as an  
 encore. Very effective and a little out of the ordinary  
 for this type of music.

Valse Grazioso, by Berenice Benson Bentley.—An-  
 other third grade number. Advanced second grade stu-  
 dent should have no trouble with it. The two composi-  
 tions are entirely different and can be used together very  
 effectively.

Silhouettes, four short pieces by Cedric W. Lemont.—  
 Again this well known composer has contributed dainty  
 little numbers for the earlier grades. The first one,  
 Monkey Shines, naturally would attract one's attention  
 at this time; it is rather original in its idea and third  
 grade students should have no trouble whatsoever in  
 having a rather amusing time with it. The second one,  
 Dancing Figure, is in three-four time and entirely differ-  
 ent. The arpeggios and grouping of hands together with  
 staccato notes make good study. Punch and Judy, the

third of this interesting series, is still another type. More  
 staccato notes for the left hand, then taken up by the  
 right. Exceedingly clever. It should be most useful to  
 students of this grade. And the last, Drowsy Eyes, is  
 just about what its title indicates. Slightly longer than  
 the other three, and in two-four time. It is simpler than  
 the others and perhaps has the least originality of the  
 set. In the hands of a progressive teacher and one who is  
 always on the lookout for new and modern teaching  
 material for the third grade these are highly recom-  
 mended.

Joyous Mood, by Buena Carter.—Characteristic num-  
 ber from this composer; also third-grade work. Very  
 dainty in conception and with the grace notes and arpeg-  
 gios, and broken chords, it should be a delight to any  
 student who can master them. An ideal encore.

(Composers' Music Corp., New York; Carl Fischer, Inc.,  
 New York Agent)

After School, three little recreation pieces for the piano  
 (Playing Baseball, Hop-Scotch, Coasting), by Elizabeth  
 Gest.—As usual, each one presents some technical prob-  
 lem that is shrouded with melody and other elements  
 which lend musical interest to the student. Second  
 grade work. Certain phrases, for instance in the one  
 titled Playing Baseball, are self explanatory notes to at-  
 tract the child. For instance, there is a run of the scale  
 and above it is "Run to first base." Another run, "Run  
 to second base," taking the octave above middle D. "Run  
 to third base" is running the scale down, and "Run to  
 home" brings us back to middle D. Very clever, and the  
 youngster should like them.

### Murphy to Sing Hiawatha's Wedding Feast

Besides his regular recital activities next season, Lambert  
 Murphy will sing Coleridge Taylor's Hiawatha's Wedding  
 Feast in a number of appearances covering Oklahoma and  
 Texas, and possibly Kansas—a tour which will last from  
 January 11 to 22. Following these engagements he will give  
 recitals in San Marcos, Texas, and Ada, Oklahoma; while  
 in Iowa he will be heard in Waterloo, Marshalltown, and  
 Oskaloosa.

Mr. Murphy is spending the summer at Munsonville,  
 N. H., working on his programs for next season.

### Dr. J. Levbarg to Open Phonetic Laboratory and Studio

On September 15, Dr. J. Levbarg, M.D., in charge of the  
 voice and speech department at the N. Y. Post Graduate  
 Hospital and School, will open a luxurious studio in Stein-  
 way Hall, New York City. Dr. Levbarg will give lectures  
 from a physician's point of view. He also specializes in  
 laryngology.

### Alberto Jonas at Nice

Alberto Jonas with Mrs. Jonas and his artist-pupil,  
 Leonora Cortez, accompanied by her parents, have been  
 spending two weeks in Paris and have now gone to Nice to  
 spend several more weeks there.

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## Edna Indermaur

Edna Indermaur appeared recently as soloist with the chorus of Winthrop College, Rock Hill, S. C., and received the following praise:

As visiting artist, Edna Indermaur charmed the audience with her opening number, a masterful rendition of Verdi's O Don Fatele in which she added to a wealth of melody, a gloriously rich and beautiful contralto voice. She responded with a charming encore. In her second group she was superb in the Spring Song from the American opera, Shanté (Cadman), and was equally fine in Nevil's Sleep Little Blossom. Miss Indermaur's voice is an unusually delightful combination of beauty, color, warmth and style and she has a charming manner and pleasing stage presence.—Evening Herald.

## Elizabeth Gutman

Succeeding the three triumphs Elizabeth Gutman enjoyed, in concerts and oratorio appearances in Rome, Italy, in April and May, comes a recital of no less success in the French Capital. At the Comedie in Paris,

Miss Gutman scored a success in a recital of classic and folk songs of all nations. The French papers were very appreciative, and the well known composer, Vincent D'Indy, was moved to write a letter of approval as follows:

I have had the opportunity of hearing Elizabeth Gutman, both in America and in Paris, and I can give evidence as to the beauty of her voice and the perfection of her talent as a singer. Miss Gutman possesses all the qualities of a great artist and understands all the secrets of the art of singing. As for me, I have been charmed with her talent, and am happy to affirm it here.

Four of the papers commented on the recital as follows:

Great success at the concert attended the appearance of Elizabeth Gutman, who displayed in a pro-

gram of unusual musical interest her brilliant voice and unusual interpretative gifts.—Le Journal.

It is not only in the technical points that Mme. Gutman, the soprano, excels, but also especially by spontaneity, freedom of inspiration and an allure in which one continues fascinated to the very end. The folk songs and the American music, therefore, became in this manner unexpectedly fresh, new and particularly sympathetic.—Excelsior.

The song recital of Elizabeth Gutman at the Salle Comedie disclosed a singer with a distinctive personality. Miss Gutman has an interesting soprano voice which she manages with skill and good effect.—Paris Edition, Chicago Tribune.

Miss Gutman sang with spirit in different languages. We must be grateful to the singer for presenting her songs with obvious vocal qualities and fine effects.—Comedie.

aria Il va venir from La Juiva. Miss Arden's artistic and excellent interpretation of this number roused the audience to such enthusiasm that she was obliged to add three encores, which were Buzzi-Pecchia's La Coppa and The Wild-woman's Lullaby, and Clavelitos. Miss Arden has been engaged to sing next season in Bloomsburg and Williamsport, Pa., also under the auspices of the University of Fine Arts Society, San Francisco.

Miss Arden will sing a series of three concerts next season under the auspices of the Teachers' Association of Colorado.

## Hackett a Great Romeo

You will often hear it said by people who surely ought to know that Charles Hackett, American tenor, is one of the world's greatest Romeos—that is to say, operatic Romeo—and that it is by far his greatest part, as is testified to by some of the most recent criticisms of Mr. Hackett in this part. Lillian Tyler Plogstedt, in the Cincinnati Post March 12, 1925, said: "It was in every respect as fine a performance as Mefistofeles or Thais. Charles Hackett, with his lovely, well-schooled voice, sang magnificently, and was in every way satisfactory as Romeo. His conception of the role was sincere and dignified and at times intensely dramatic." The Cincinnati Commercial Tribune of the same date declared: "Gounod's opera divides honors less evenly than does the Shakespearean version of the tragedy. Mr. Hackett seized upon every opportunity offered him and created a few besides. His is one of the loveliest voices in

## Carlos Salzedo

The appended excerpts are culled from the Western Mail of London and speak for themselves:

The Curwen reception to Arthur Bliss and his American bride occasioned another gathering of musical notabilities. Another guest of the evening was Carlos Salzedo, editor of Eolus of New York, leading spirit of the International Composers' Guild, and phenomenal harpist, as composer and performer. His performance at the reception in question proved a miracle of artistry and virtuosity, particularly attractive to the Welsh musicians present, who included W. S. Gwynn Williams, A. Beckett-Williams, and myself.

Salzedo is keenly interested in the development of harp-playing in Wales, especially so far as the National Eisteddfod is concerned, and expressed his regret that Parisian engagements prevented his coming to Pwllheli this year. He hopes to attend Abertawe next year. Certainly his presence should prove a great benefit and a revelation to Welsh harpists of the possibilities of their instrument.

One hopes that the devoted efforts of such enthusiasts as Lady Brittain will have attained their zenith by then, thus affording for so great a harpist a nationally representative display.

opera and the music which falls to Romeo was made for such a voice. As an actor he stands head and shoulders above any other tenor we have known. His Romeo is magnificently romantic, a creature of flame."

Regarding his appearance in Boito's Mefistofeles, Lillian Tyler Plogstedt declared the day before: "Charles Hackett, who is an established favorite here, was Faust, singing the role with excellent effect, his legitimate use of an especially lovely voice, which he wisely refrains from forcing, stamping him as one of the most capable artists before the public." And his work in Faust is commented on in the Cincinnati Enquirer by William Smith Goldenburg in this wise: "Not only is Hackett's lyric voice well adapted to the character of the music, but his dramatic instinct is keen and he interprets Faust, both as an aged Philosopher and as the youthful lover, in a way that carries conviction."

## Paul Kochanski Vacationing

Word comes from abroad that Paul Kochanski, following strenuous tours in England and France, has retired to St. Jean de Luz for a brief vacation, with golf as the piece de resistance. Later he will tour through Poland, his native country, which he last visited two years ago. He will sail for New York on the De Grasse, October 21. Outstanding in his plans for next season is the first performance in New York of a new concerto by Prokofiev. He will play the concerto with the New York Symphony Orchestra at Carnegie Hall, November 19 and 20, Walter Damrosch conducting.

## Schelling's Victory Ball Repeated

The popularity of Ernest Schelling's Victory Ball was evidenced recently at the Stadium Concerts in New York. The work had been scheduled for a Friday night, but as a postponed performance of Beethoven's Ninth Symphony was given that evening, the program containing A Victory Ball had to be abandoned. So many requests for the work were received by the management that it was listed for the following evening. Rain was falling when the time came to play A Victory Ball, but the audience hoisted umbrellas and stayed in hopes of hearing the composition. Conductor Van Hoogstraten moved his orchestra back under the shell of the platform and the work was played in the down-pour—and not a listener left until its conclusion. It was repeated on the Stadium program of August 24.

## Lucile Lawrence on Tour with Edna Thomas

Lucile Lawrence, harpist, is touring Australia and New Zealand with Edna Thomas, well known as "The Lady from Louisiana." The local papers commented on Miss Lawrence's skillful execution and spoke of her as the harpist "whose delightful music and graceful skill at the harp have so charmed local music lovers."

## Cecil Arden Booking Early

At her recent appearance with the Kansas City Symphony Orchestra, Cecil Arden scored instant success, singing the

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# MUSICAL COMEDY, DRAMA AND MOTION PICTURES

## THE RIVOLI

At the Rivoli Theater last week the number which the audience appeared to like best was An Evening on a Plantation, the action of which took place outside a cabin on a Southern plantation. August Werner, baritone, and Marcella Hardie, dancer, started the entertainment with a solo a piece. Then The Dixie Jubilee Singers took possession of the stage and won well merited applause for their rendition of several Negro Spirituals. Things livened up considerably when Arthur Bryson and Strappy Jones did some difficult dance steps.

The program was opened with Richard Wagner, one of the famous Music Master Series. This was not one of the best numbers in this series, which has been shown at this theater, for Wagner's life offers greater dramatic possibilities for the screen even in a short film than this picture indicated.

Riesensfeld's Classical Jazz was enjoyed as usual, and so was the number which followed it, Hosmer's Southern rhapsody, also played by the orchestra.

The feature picture was The Man Who Found Himself, starring Thomas Meighan. The program also contained the Rivoli Pictorial.

## THE CAPITOL

At the early performance on Wednesday evening of last week the orchestra at the Capitol Theater was conducted by the talented concertmaster of the orchestra, Eugen Ormandy. Under his direction an excellent rendition was given to Thomas' Raymond overture. This was followed by an in-

teresting cinema called Wings of the Fleet. This motion picture, which was made by the United States Navy, gave a good idea of what Uncle Sam is doing under the sea, on the sea and in the air for purposes of protection of the United States.

The diversissements included Liszt's beautiful Liebestraum, exquisitely played on the cello by Yasha Bunchuk. He was assisted in this number by Marjorie Harcum, soprano, who sang effectively. The Lace Surf was a short motion picture with attractive water scenes. A vigorous gallop by Mlle. Gambarelli and the ballet corps concluded the diversissements.

Following the Capitol Magazine several selections were given from Verdi's opera, La Traviata, with appropriate scenery and costumes, and in which soloists, ensemble and ballet took part. The singing of these operatic numbers—which included the Drinking Song and Sempre Libera—was unusually fine for a motion picture theater. The Capitol Theater can be counted upon for an excellent musical program each week. The organ solos at this theater also are played by thoroughly competent organists.

The feature picture was Her Sister from Paris, in which Constance Talmadge is as charming and beautiful as ever. She is ably supported in this entertaining comedy by Ronald Colman and George K. Arthur.

## THE MARK STRAND

Charlie Chaplin's comedy drama, The Gold Rush, is at the Mark Strand Theater for a third consecutive week, and Joseph Plunkett, managing director, announced that every record for attendance and receipts has been broken. Not only are attendance and receipt records broken, but Chaplin has equalled the record of consecutive weeks' run at the Mark Strand. Only twice before in the history of the theater have feature photoplays been run more than two weeks.

## THE RIALTO

Any person with a depressed or somber feeling should have gone to the Rialto last week, and he would have left the theater entirely cured of the "blues." Although Ben Bernie and his merry-makers can always make an audience laugh, this time the cinema attractions were just as mirthful and entertaining.

Mr. Bernie called his little show A Minstrel Syncopation. Following a number entitled My Marguerite, Mr. Bernie introduced a clever little youngster, Jerome Mann, who imitated Al Jolson and Pat Rooney, and, judging from the applause this little actor received, he made a sensational "hit." Alice Heller whistled a song in pleasing fashion. Milton Spiro played a violin solo and Eddy Clark created fun with his ukulele and songs. The Charleston, danced in two ways, was gracefully interpreted by another little youngster, Marcella Hardie, who received much applause. Mr. Bernie closed his act by playing a number which he assured the audience was entirely original, entitled the Kinky-Kids Parade, in which little Jerome Mann and Eddy Clark joined, singing the song together with some vaudeville jiggling. This Mr. Bernie called the Grand Finale.

The feature picture, In the Name of Love, starring Greta Nissen, Ricardo Cortez, Wallace Beery and Raymond Hatton, was just as enjoyable. The clever acting of all the stars evoked much laughter, and the plot was an exceedingly funny one. A William Fox film showing Emil Fuchs at work in his studios proved interesting. The Rialto Magazine, and a comedy with Bobby Vernon in Watch Out, closed the program.

## Sergei Klibansky Resumes Teaching

Sergei Klibansky, returning from St. Louis and Chicago, where he held successful masterclasses, went to Western View Farm, New Milford, Conn., for his vacation, and has now reopened his New York studios.

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Gallo Praised for Splendid Organization—Artists Individually Lauded—Other News

ASHEVILLE, N. C.—Asheville will have grand opera next summer. The contract for the return of the San Carlo Grand Opera Company was signed before the final performance. Before the middle of the season, grand opera, this year, was an assured financial success. And the Music Festival Association will immediately begin plans to set a new record in 1926 with quite a surplus in its treasury.

Mayor Cathey, of Asheville, who is also a member of the board of directors of the Music Festival Association, states that plans are now being made to have the new municipal auditorium ready for next season's opera performances. Thus it is hoped that next year there will be no seating problems to deal with. This season, standing room was at a premium at every one of the eight performances and admission to the auditorium was impossible for many.

In this performance the Rigoletto story could easily be relegated to the background by the consummate artistry of its singers. Josephine Lucchese as Gilda held the enthusiastic audience spellbound. Giuseppe Terrante met the demands of the title role with a voice of velvet sonority. Manuel Salazar was the Duke and Stella de Mette, Maddalena. Carlo Peroni conducted.

The second matinee of the season came on with a sprightly presentation of Flotow's Martha. Josephine Lucchese as Martha excelled even the artistic superiority of her previous performances of the season, and her audience was enthusiastically appreciative. Bernice Schalker was delightful as Nancy. Demetrio Onofrei put a wealth of color into the role of Lionel, and Giuseppe Terrante made a most satisfactory Plunkett. Natale Cervi was Tristan. The conductor was Adolf Schmid.

The third Verdi work of the week closed the season. It was Il Trovatore. Bianca Saroya took the part of Leonora in impeccable style, and Bernice Schalker was Inez. Manuel Salazar played Manrico with histrionic excellence and sang with thorough musicianship. Stella de Mette had her best opportunity of the week as Azucena and she made the most of it. Henri Scott, as Ferrando, gave his usual finished performance. Francesco Curci took the part of Ruiz, and Carlo Peroni conducted.

Fortune Gallo has been the recipient of praise and congratulation on all sides for his excellent performances. Throughout his organization, during the entire week, there has been artistic finish and efficiency.

Warm praise is due Mrs. O. C. Hamilton for her enthusiasm and unflagging endeavor in connection with this enterprise.

G. R.





MEMBERS OF THE FACULTY IN CHARGE OF THE PIANO DEPARTMENT AT THE CURTIS INSTITUTE OF MUSIC IN PHILADELPHIA.

Josef Hofmann and his assistant, David Saperton, have working with them in the piano department of the Curtis Institute of Music some of the foremost musicians on the concert stage. New arrivals next term will include Wanda Landowska, harpsichordist and pianist, who will give special courses in seventeenth and eighteenth century music, and Wilhelm Bachaus, one of the great pianists of today. Isabella Vengerova and George Boyle, who were associated with Mr. Hofmann last year, will continue with the Institute next term. The photographs show 1—David Saperton (Kubey-Rembrandt Studios); 2—Wanda Landowska; 3—Wilhelm Bachaus (G. Maillard Kessler B. P.); 4—Josef Hofmann (© Mishkin); 5—Isabella Vengerova; 6—George Boyle (Kubey-Rembrandt Studios).

#### H. Nevill-Smith in Australia

H. Nevill-Smith's first vocal recital in Sydney, N. S. W., was attended by a very large and appreciative audience. All the newspapers commented favorably on the excellent program, which included many modern works sung for the first time in Australia. The Sydney Morning Herald writes: "Mr. Nevill-Smith was very dramatic in Zandonai's I due Tarli and sang with considerable resource and meaning. In Ravel's Le Paon he sang expressively and his diction was remarkably clear as it was throughout his whole program. He sang in Italian, French and English. The whole concert was broadcasted and Mr. Nevill-Smith has since signed a contract to broadcast for one of the leading Australian stations."

#### Mme. Liszniewska Cheered at Hollywood Bowl

Mme. Liszniewska was one of the drawing cards of the Hollywood Bowl concerts this year, when she played the Saint-Saëns G minor concerto there on July 30, under Fritz Reiner. Over 20,000 people, the largest audience of the season, came to hear and, what is more, to cheer her. She had made a hit with the Hollywood crowd last year, when

she played the Schumann concerto under Hertz. It will be remembered that Hertz compared her to Clara Schumann, whom he had had the good fortune to hear in his youth. This time, however, the enthusiasm ran still higher and the audience was so insistent in calling her out that she had to respond with an encore.

Mme. Liszniewska also added laurels to her nation-wide reputation as a teacher. The master class of five weeks, which she held in San Francisco previous to playing at the Bowl, aroused such enthusiasm among the pupils who had gathered from all parts of the United States to take part in it, that Mme. Liszniewska had to promise to come back for another three weeks' class after a cure she is taking at present at Paso Robles.

#### Devere Sapiro Pupil in Operatic Debut

Ruth Thompson, a young American soprano from the studio of Mme. Devere Sapiro, made a highly successful debut at the Estivo Theater, Sorrento, Italy, recently, singing the role of Madame Butterfly. The public was very enthusiastic about her and the critics of the Neapolitan press praised her strongly.

## BATTISTINI AND MASCAGNI WIN OVATIONS IN DRESDEN OPERA

### Novelties for Next Season's Symphony Concerts

DRESDEN.—The Summer opera season in the Albert Theatre has played to many sold-out houses, especially during the guest appearances of two famous Italians, Battistini and Mascagni, who both received ovations such as have been rarely seen in the Saxon capital. Battistini, in the operas Ernani and La Favorita, took the house by storm; Mascagni won all Dresden by his artistic conducting and his pleasant manner.

The Dresden Singakademie, founded by Robert Schumann in 1848 under the name of R. S. Schumann Singakademie, has changed its director. Dr. Heinz Kuoell, who has accepted the post of first Kapellmeister at Karlsruhe, is leaving, his place being taken by generalmusikdirektor Eduard Mörike. Dr. Mörike will give a performance of Mozart's Requiem on October 11.

In a few days the State opera house will reopen its doors, and a new and strenuous musical season will begin.

A. INGMAN.

### Gustlin Spends Vacation Preparing Operas

Following mid-summer engagements, attendance at National Federation of Music Clubs' Biennial at Portland, Ore., and a delightful motor trip through the scenic Northwest, Clarence Gustlin, pianist and American opera interpreter, is spending the vacation period at his Southern California home in hard work upon his next season's programs. These include, besides a wide range of piano material, twelve American operas. The composers of the latter include Cadman, Chadwick, Converse, DeLeone, Hadley, DeKoven, Herbert, Lyford, Parker, Patterson and Stillman-Kelley. Gustlin's appearances throughout the country last season did much to arouse interest in the subject of American opera, as well as American music in general. It is safe to say that his coming tour will prove equally successful.

### Blochs Returning September 15

Mr. and Mrs. Alexander Bloch have been spending the summer on their Berkshire farm at Hillsdale, N. Y., where they plan to establish a permanent summer musical colony. They have had a large class of violin and piano students with them who will accompany them back to New York on September 15 in order to continue their studies with these pedagogues in the metropolis.

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**Jeannette Durno Arouses Interest in Saskatoon**

Much interest has been aroused in Saskatoon, Canada, by the coming of that widely known pianist and teacher, Jeannette Durno, for a summer master class. Miss Durno has found much fine and well prepared material in her class and great interest in music there. The very large class enrolled has been keeping her busy. Miss Durno offered one free and one partial scholarship, but at the contest found such promising talent that she divided the second award between two—Millicent Lusk and Reginald Bedford. The first was won by Evelyn Eby, a sixteen-year-old student, who played with unusual maturity the Bach-Liszt G minor Fugue and Liszt's E flat Etude as her test numbers.

Miss Durno arranged to give a series of three programs during the course, the first taking place on July 14, when she played a program made up of Scarlatti, Chopin, Saint-Saens, Zeckwer, Alkan, LaForge and Liszt numbers. Reviewing the recital, the critic of the Saskatoon Phoenix wrote: "The four weeks of Miss Durno's stay promise an unusual midsummer education and entertainment for the musically inclined. The perfection of Miss Durno's art lies essentially in her digital fluency. The notes trip from her fingers with an arresting sureness, and under her touch the light passages are a special joy. This characteristic

was very apparent in her brilliant playing of the Scarlatti Pastorale and Capriccio, Perpetual Motion, by Alkan, and her two encore selections from Moszkowski. Chopin as played by Miss Durno is a rare treat. She attains a beautiful subservience of the musical embroideries to the theme. The Saint-Saens Bourées, for the left hand, was a brilliant accomplishment and exceptionally interesting. The pianist closed her program with Liszt's Twelfth Rhapsody, a triumph of technical skill."

At the close of her master class in Saskatoon, Miss Durno will enjoy a well earned vacation in the Canadian Rockies.

**G. F. Granberry Arranges Festival Programs**

The University of Georgia Summer School recently completed a most successful music festival. George Folsom Granberry is in charge of the music department, and in the past few years he has done much to foster an appreciation of good music among the summer students and the music patrons in that section of the South. The opening concert of the festival was given on July 21, when the introductory address was delivered by Dr. J. S. Stewart. There were vocal solos by Henrietta Mastin, Harold Colonna, Marguerita Sylva and John Hendricks and a piano solo by Mrs. George Folsom Granberry. Of special interest was the explanatory address by Mr. Granberry, the scene representing a rehearsal of the third act of Werther taking place in the green room of an imaginary opera house in New York. The various parts were sung by artists who had appeared in solos earlier in the evening. Corinne Wolersen furnished the piano accompaniments.

On July 22, following an introductory address by Mr. Granberry, Marguerita Sylva gave a thoroughly interesting recital, which was concluded with an operatic concert in costume, this program being made up of excerpts from Mimi, Pompadour. In addition to Miss Sylva, this part of the program was given by Henrietta Mastin, Harold Colonna, with Corinne Wolersen at the piano.

Peer Gynt was given on July 23 by the Piano Ensemble, Mr. Granberry, director; The String Ensemble, Austin J. Wight, director, and Helen Mastin, lyric soprano. Glenn C. Clement gave the introductory address.

The closing concert was held on July 24, when Miss Sylva—so well known for this impersonation—was presented in Carmen, conducted by Mr. Granberry. The choral club which took part in this performance was trained by Mrs. Granberry.

The entire festival proved a success and reflected great credit upon Mr. Granberry and the participants.

**Oliver Stewart Summer Engagements**

Among a number of well known singers who are spending their vacations in Harrison, Me., is Oliver Stewart, tenor, who is combining a restful and enjoyable summer and study with Frederic E. Bristol of New York City. With Lester Brenizer, baritone, of Austin, Tex., Mr. Stewart is presenting several joint programs this summer in fashionable summer resorts such as Poland Springs, North Brighton, Harrison, and other places in the White Mountains. Mr. Stewart was soloist with the Eveready Quartet, August 13, in Harrison. He is also working on individual programs for the coming season and plans to give a Town Hall recital in November. Mr. Stewart will reopen his New York studio about September 1.

**PRIZES AND SCHOLARSHIPS**

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Philadelphia Exposition—\$3,000 for opera in English to be submitted before March 1, 1926; \$2,000 for symphony, \$2,000 for ballet, pageant or masque, \$500 for choral suite of three or four numbers, to be submitted before April 1, 1926. For further particulars address Henry S. Fry, c/o Sesquicentennial Ass'n, Independence Hall, Philadelphia, Pa.

Hoch Conservatory of Frankfurt—2,000 marks (\$500) for a chamber music work for strings. Compositions must be submitted by December 31, to the Hoch Conservatory, Eschenheimer Landstrasse, 4, Frankfurt, Germany.

Louisiana State Song—\$100 for music to Adele T. Stanton's poem, Louisiana. Manuscripts must be sent, before October 15, to Music Editor, Times-Picayune, New Orleans, La.

Juilliard Musical Foundation—100 fellowships of \$1,000 tuition value each, in voice, piano, violin, cello and composition. Competitors must be American citizens, sixteen to thirty years. Examinations held at Foundation headquarters, 49 East 56th Street, New York City, September 28 to October 3. Address foundation at above address for application blank.

Chicago Musical College—75 free, and 140 partial fellowships, both for children and adult students. Yearly competitions with three grand pianos and a violin for prizes. For application blanks address C. D. Kinsey, Manager, Chicago Musical College, 64 East Van Buren Street.

**Tobias Matthey Praises Myra Hess**

A reception for his American students was given in London recently by Tobias Matthey. Mr. Matthey, in the course of a short speech welcoming "our American cousins" who are coming to study with him in increasing numbers, said that no doubt this was due to the great triumphs of Myra Hess in America. Earlier in the evening Miss Hess and Irene Scharrer had played duets for two pianos. Their remarkable ensemble is a well known joy to English audiences, but came as a delightful surprise to most of the American contingent. During supper a toast was drunk in honor of these two prominent "old" students, the party enthusiastically singing "For They Are Jolly Good Fellows."

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